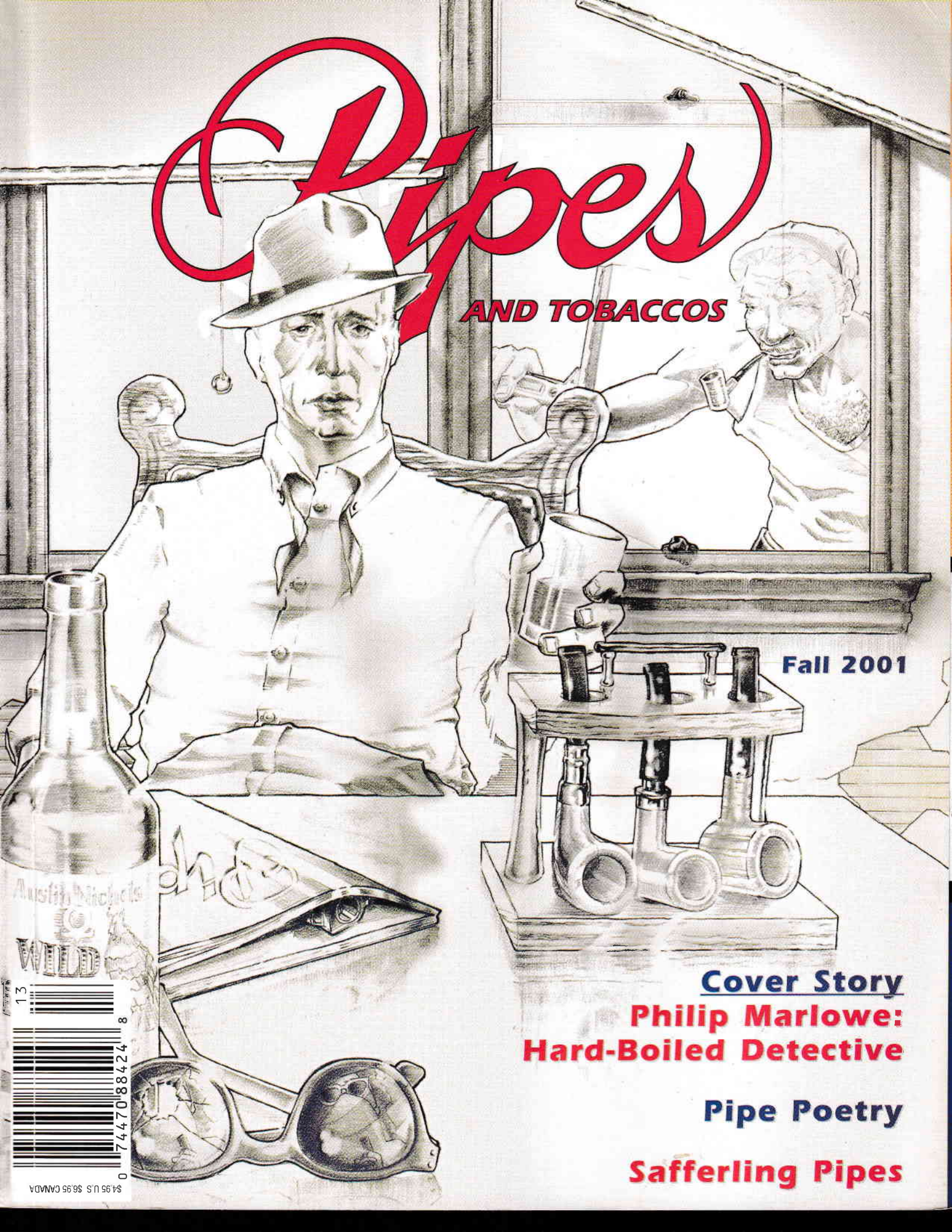
Pipes
AND TOBACCOS
Fall 2001
Cover Story
Philip Marlowe:
Hard-Boiled Detective
Pipe Poetry
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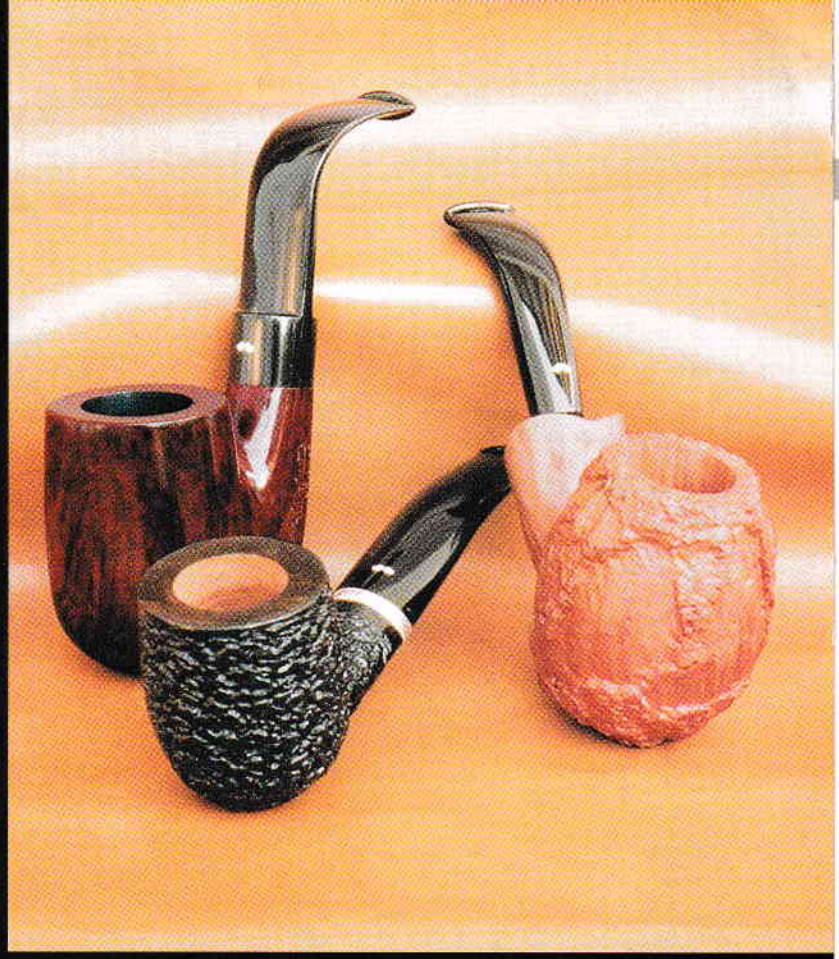

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Georgetown Tobacco
Washington
Tinder Box
Tukwila

Pipes AND TOBACCOS

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Page 24

16 **Bullets, Broads and Briars**
The Philip Marlowe detective stories rank as some of the most important pulp fiction in the United States. Tales involving the pipe-smoking private eye have won legions of fans and have been transformed into film noir thrillers because of the gritty realism that author Raymond Chandler brought to the series. When he wasn't writing about Marlowe, Chandler enjoyed a briar full of his favorite tobacco.

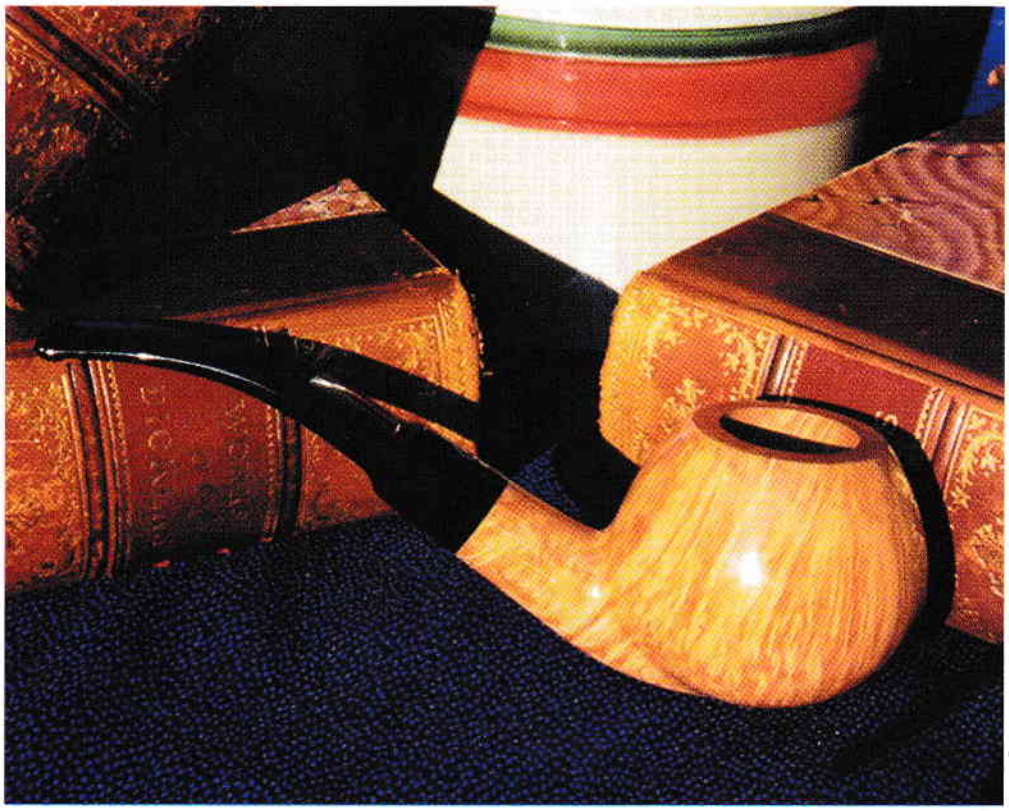
24 **Reaching for the Soul of the Briar**
One of Bertram Safferling's greatest compliments was the comment he received from a pipe smoker that his pipes have "soul." Safferling blends strict attention to detail and his creative eye to bring out the spiritual quality in each briar pipe he creates.

37 ***P&T* Carving Contest**
Pipes and tobaccos is once again sponsoring its annual pipecarving competition. Check out the rules and regulations and the list of winning prizes.

38 **Caminetto Seven-Hat Set**
P&T recently received the opportunity to examine the newest addition to the James Norman pipe inventory, made especially for the Davidoff store in Manhattan.

40 **Praising the Pipe: Yesterday's Poetry, Paeans and Prose**
Pipes and tobacco once served as important positive literary devices symbolizing comfort, sophistication and knowledge. Join Ben Rapaport in a survey of literature's use of briars and "the golden weed" for the past two centuries.

Vol. 6, No. 3
Fall 2001



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48 **A Symphony in Smoke**
Bruto Sordini's family hoped he would become a physician. While at school, however, the pipe-smoking medical student experimented with making his own pipes. His first foray into pipecarving launched Sordini into another occupation, and today, the Italian virtuoso enjoys a reputation for creating beautiful, high-quality pipes for Don Carlos.

58 **U.S. Smoking Team**
An effort is under way to create an American chapter of the International Committee of Pipe Clubs. If the effort is successful, it will lead to the creation of an American pipe-smoking team to compete internationally.

60 **A Sunday Up in Smoke**
Pipe smokers recently gathered in Copenhagen for the 20th Annual Danish Pipe-Smoking Championship. The event brought together more than 300 international competitors and 1,000 spectators to talk about pipes and tobacco, and to vie for the title Pipe Smoker of the Year.

Regular Features

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Cover

A dame walks into Philip Marlowe's office and the weary private eye knows that he is about to embark on yet another thrilling detective adventure. Our cover image is original artwork created by Canadian artist and pipemaker John Hamilton McGrath.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Help Wanted

Any pipe smoker would love my job. Sometimes readers ask me what exactly it is I do at *Pipes and tobaccos* magazine. "Clearly, this guy can barely scratch himself without step-by-step instructions," they must think. "How tough can that job really be?" They suspect that all I do is smoke, go to pipe shows and take first-class flights to Europe where I visit cool pipemakers and enjoy gourmet cuisine.

They are absolutely correct, of course, but I do my best to dispel those impressions. I always insist that I'm appallingly overworked, get no time off, suffer from stress-induced ulcers and have been rendered hunchbacked, incoherent, toothless and psychotic by the pressures of the publishing industry.

I tell those baldfaced lies for two reasons: First, so my boss, *P&T* publisher Dayton Matlick, might think I'm too valuable to fire; and second, so there's less chance that someone will be tempted to lure me into a shipping crate full of tobacco and ship me to Siberia, appropriating my job before I can get back. This is not an unprecedented delusion. I probably have the world's easiest and most enjoyable job, and any of you out there would be foolish not to push me out a high window for a chance at it. I'd cuss you out as I plummeted to my death, but I'd certainly understand. After all, it's how *I* got the job.

Except for sitting around smoking with my feet on my desk and wondering when I'll finally be revealed as a fraud, I have little to do. To be honest, most of my energy is spent figuring out ways to break into the *P&T* Pipe Museum, which is filled with pipes that I covet. They all remain unsmoked, and it makes me crazy to think of all that unfulfilled potential.

Conversely, Dayton's hours are spent devising ways to keep me *out* of the museum. I am deeply offended that he doesn't trust me. I've been a loyal employee for years, yet his apprehensions continue.

One night a few months ago, I forget why, I was crawling through the air conditioning ductwork that runs above the ceiling in the Pipe Museum, minding my own business, smoking a nice little billiard and considering an appropriate place to start cutting with the acetylene torch I happened to have with me, when *WHAM*!—a guillotine blade sliced through the air an inch in front of me, neatly cutting my pipe in half and completely ruining my smoke. Engraved on the stainless steel blade was the message, "Chuck, get back to work. –Dayton."

He actually *engraved* that blade with my name on it. How dismally paranoid.

Initially, I applauded Dayton's precautions for the museum—the cameras, the razor wire, the laser tracking gun emplacement, the nerve gas canisters—they were reasonable steps to keep other people away from those pipes. But after everything was in place, Dayton made an astonishing comment: "There," he said. "That should keep you out."

"*Me*?" I said. "I thought all this was for intruders."

"Ha! *You're* the one I worry about."

The battle has escalated. Every time I manage to circumvent one defensive system, he formulates another. I woke from my usual afternoon nap at my desk the other day and discovered that my head had been shaved to accommodate a freshly tattooed bar code. Scanners throughout the offices now set off sirens wherever I go, notifying Dayton of my whereabouts at all times. I'm ready to admit he's too cautious for me to beat.

So now I'm asking for help, and there may be a job in it for you, if you'd like me out of the way so you can be a pipe magazine editor. If any of you out there are versed in counterintelligence and can help me get into the Pipe Museum, I guarantee that once I make off with the pipes of my choice, there will be a great job opening here. Maybe I can freelance something for you from South America.

Chuck

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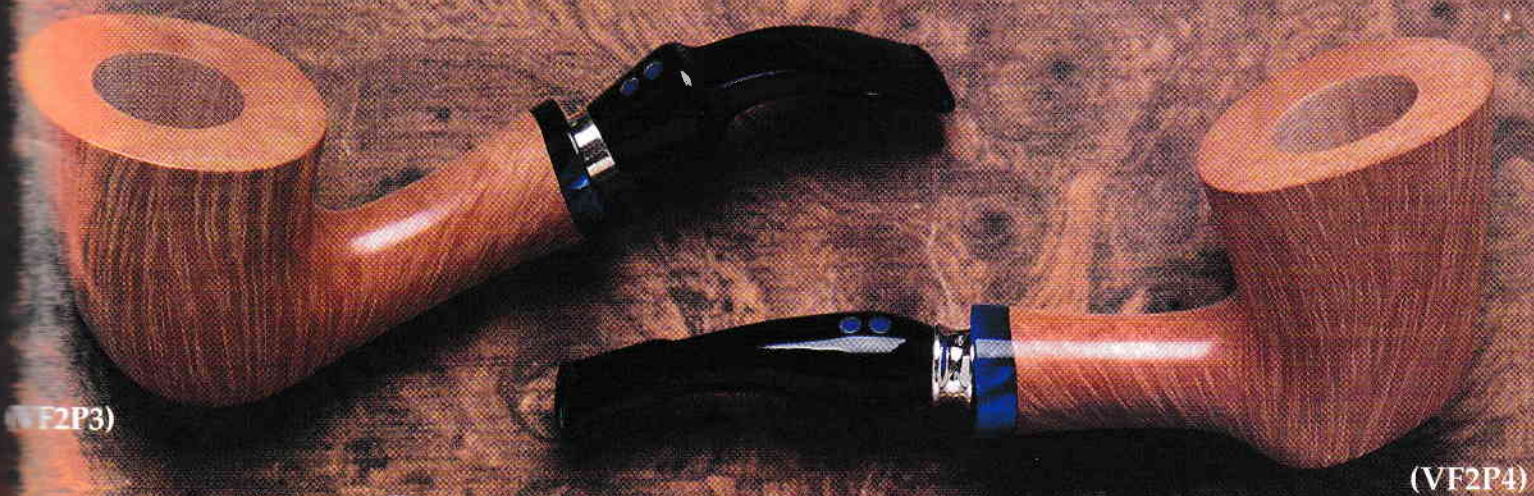

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P&T *Readers Respond*

The Process

Here it is, three weeks after receiving the latest issue of *P&T* magazine. Let me paint an image of what most of *P&T*'s readers go through. We walk out to the mailbox, eagerly holding our breath (Is it here yet?) and yes, it has arrived. We walk back into our living room and pack our favorite pipe with tobacco. As we remove the wrapping, we realize that we will have to fight the urge to read the entire magazine in the first bowl. Now the big question is, how much do we read the first day? Do we read one article? Two? Three? How much do we save for tomorrow?

If we have enough self-control, we might be able to make it last a week. At best. I read and read again every back issue at least three times. So, it's time for *P&T* to take the plunge and move from quarterly to at least every other month. Please!

We all look forward to receiving the next issue, but most of us cannot hold our breath that long. Please keep up the great work, and yes, I'm eagerly awaiting the next issue. And a final request—a bent apple style would be greatly appreciated for the 2002 Pipe of the Year.

Bob E.
Rio Rancho, New Mexico

Suggestion

What a great magazine—each issue gets better! Wish it came out more often. Really enjoy "Trial by Fire," although tastes do differ. I tried Dark Star and thought it was made from an old creasoted railroad tie. My favorite for the last few years is Full House, a heavy Latakia blend from Up/Down Tobacco in Chicago.

Any thought of doing an article on why some pipes/tobaccos smoke wet and others dry? I've smoked pipes for more than 45 years and have yet to find an answer.

Tom Immesoete
Cyberspace

P&T: *Good idea. There are many factors that alter the way a tobacco performs, including the pipe, the humidity, one's smoking techniques, how the tobacco is packed—and probably what you're thinking about as you smoke should be factored in as well. We'll consider exploring the topic in the near future.*

Larsen Defended

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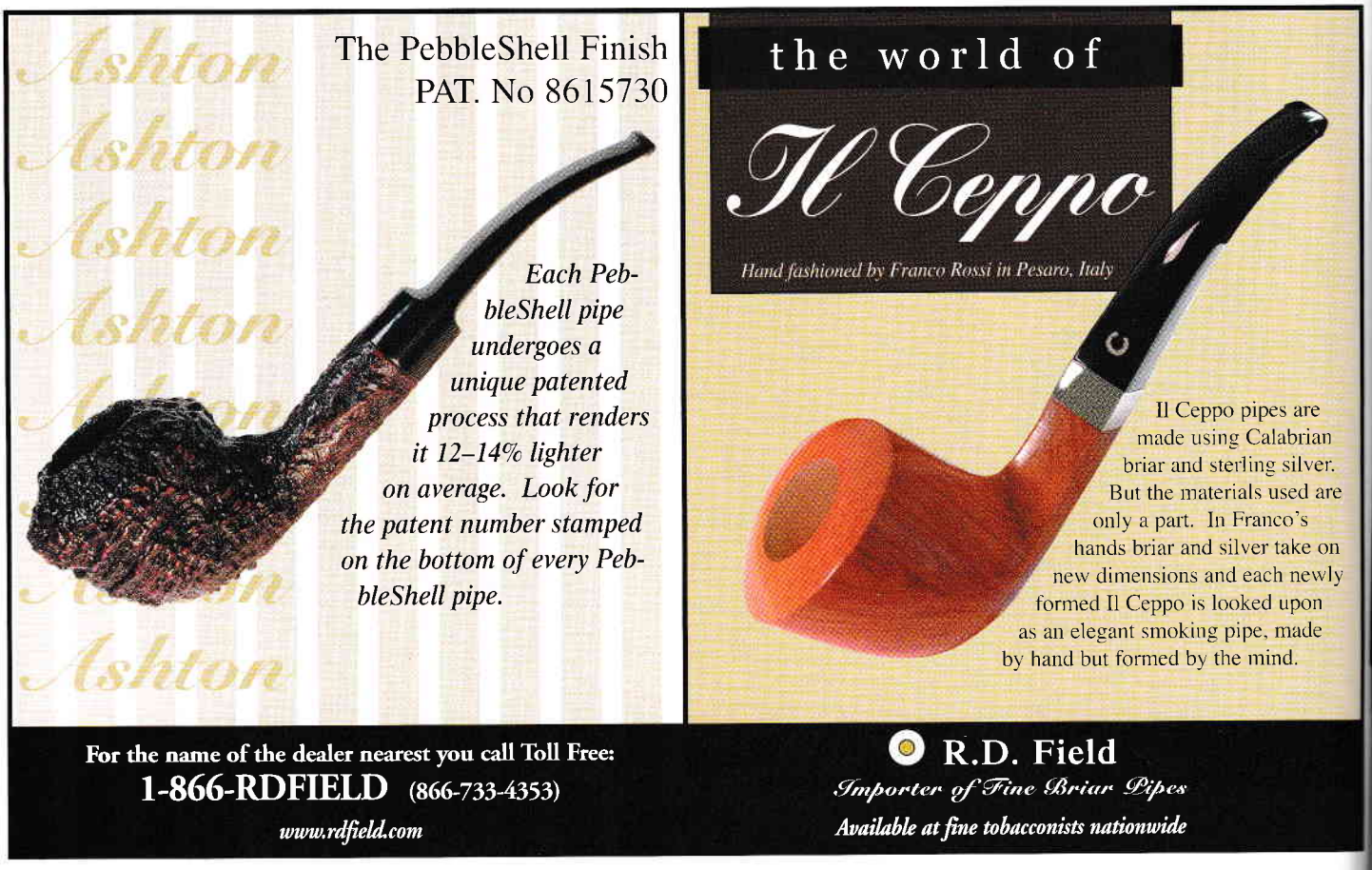
"Trial by Fire" by William Serad. He is not just an aficionado, but also a veritable gourmand, as he perpetually whets our appetites with all of the tobacco blends that beckon nowadays. Mr. Serad brings to his column a passion and erudition for "the good leaf" that I find most appealing, though his style is occasionally steeped in prolixity and hyperbole. My only criticism of the "Trial by Fire" column is that it should be more inclusive and objective in its scope. A case in point is the review of Larsen tobaccos in the Summer 2001 issue. I happen to disagree with Mr. Serad's opinion on some of the Larsen tobaccos covered in his recent column. Now, he would be the first to say that the views stated are his own, and that reader feedback is welcome. Notwithstanding, my personal disagreement with his appraisal of some particular tobacco blends isn't the issue. My concern is the lack of inclusiveness in Mr. Serad's review of Larsen tobaccos and his rather general assessment of the Larsen label. If I were an impressionable pipe smoker who had never tried Larsen tobaccos, I might come away from Mr. Serad's review with the following conclusions: 1) Larsen produces a few decent aromatics (he rates two of the tobaccos as Recommended); 2) don't waste your money on Larsen straight Virginia/Burley blends and flakes; and 3) the Larsen brand generally doesn't measure up.

Many of us have witnessed the defining character that *Cigar Aficionado* magazine has had on the cigar trade. The ratings in each issue, in no small measure, have dictated brand desirability and sales. The growing popularity of *P&T*—the "Trial by Fire" column, as well as features on individual companies—will surely have a similar impact on pipe tobacco choices. Hence, the importance of inclusiveness and objectivity. I have noticed that Mr. Serad has covered some brands fairly broadly, but he is not consistent—which brings me back to the Larsen brand. In actuality, there is an abundance of Larsen blends, some of which are readily available on this side of the Atlantic and some of the better ones, produced in limited quantities, only obtainable from the Larsen shop in Copenhagen. Larsen makes a variety of great Virginia/Burley flakes, a wide array of delectable aromatics in the Danish tradition, and numerous excellent English/Oriental blends. So, I would offer the advice that *P&T* expand the "Trial by Fire" column to make it more inclusive and broadly objective in scope. And thanks so much, *P&T*, for romancing the good lead and straight grain with such verve!

Rick Welch
Baltimore, Maryland

P&T: *We have to come to William Serad's defense, here: He often chooses the brands he reviews, but not always, and he is limited to what we provide. We typically choose tobacco blends that are available in the United States, because the majority of our subscribers reside here, and because we get letters of frustration when we review blends that are not readily available. While there are many good blends available only from Europe, we try to discuss blends that most of our readers can easily find. We also like to urge our readers to support our advertisers, who for the most part are distributors in the U.S. Obviously, we do not limit our reviews to those tobaccos distributed by advertisers, but we certainly wouldn't be*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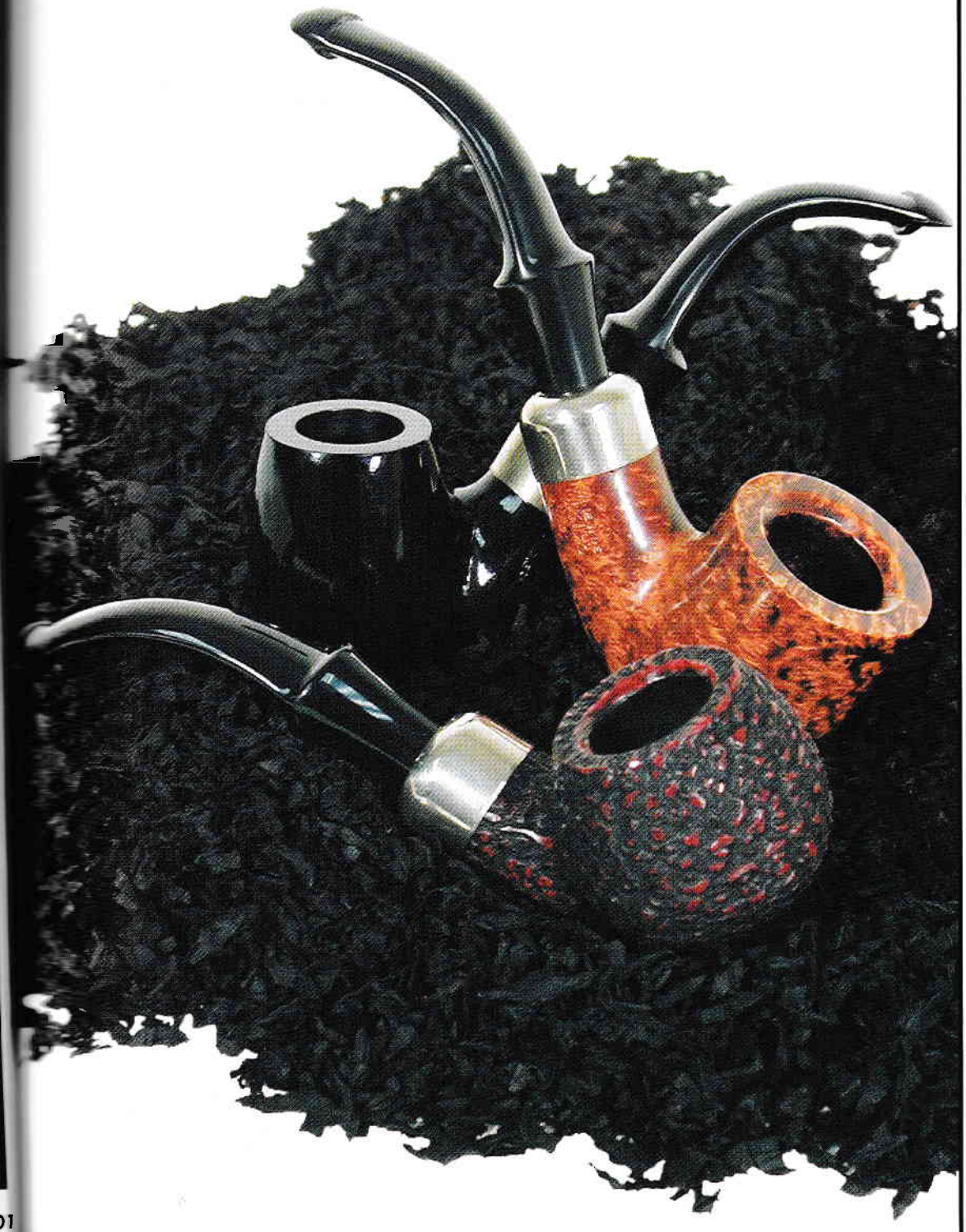

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here if everyone disregarded the products that pay for the production of this magazine. However, you have a point. Perhaps the United States distribution lines might be broadened to accommodate more of the fine blends currently unavailable.

Availability

I have subscribed to your magazine for more than one year now and it's great. I lived in Germany for 27 years. In Germany, smoking is not frowned upon as it is in the United States—it's good to read a magazine fighting the good fight such as *P&T*. Unfortunately, not all battles can be won, but you are doing a fine job and the war is not yet lost. Keep it up; you have a lot of people behind you.

I always enjoy reading "Trial by Fire." In many cases, *P&T* reviews new tobaccos that are very appealing but fails to mention where we can purchase these items. I think it would be a good idea to mention where one can buy them.

Marvin Fiddler
Miami, Florida

P&T: *We always suggest that our readers support their local tobacco shops. If they don't carry a blend, they can certainly order it for you.*

Clean Pipes, Rational Budgets

I was poking through the Links section of your Web site when I came across Marchetti Pipes. This is a pipe cleaning/rejuvenation service performed by Phil DeFant, owner of Marchetti Pipes. After contacting Phil by e-mail and describing the problem I had with my pipes, I sent six of them to him for cleaning. I received the pipes today and, after a full-service restoration, they look like they could be brand-new. The one pipe that I smoked before writing this letter smoked beautifully. The McClelland Virginia I loaded it with tasted exactly as it should—pure, sweet and zesty—all the way down, and the aftertaste was wonderful.

Keep up the great work with the magazine. I won't mention anything specifically because I enjoy everything about it, but I will make one minor suggestion. I know it's tempting when writing about something as beautiful and artistic as a pipe to focus on the crème de la crème. Unfortunately, there are many of us whose budget is extremely tight. "Thinking of pipes in terms of mortgage payments" is something that we simply cannot do. In fact, $400 for an Ashton or Matzhold could really get me into trouble. Realistically, the most that many of us can afford to spend is $75 to $100, once or twice a year, for a pipe with a wonderful bird's-eye or flame grain (or both) that smokes and looks great. I know they're not nearly as interesting as, say, a Savinelli Autograph with perfect straight grain, but to many of us, names like GBD, Chacom and Parker are what make up our collections. So, how about some articles and pictures of "working-class" pipes?

In the meantime, keep up the great work and thanks for the links on the Web site. My pipes are smoking again thanks to your Web site and Phil DeFant.

Tom Distefano
Fair Lawn, New Jersey

An Expanded View

I've never written a letter to a periodical before, but your publication so well serves its audience and is such enjoyable reading that I feel that I must drop you a line. I've been a pipe smoker for more than 35 years, and started shortly before my service in Vietnam. As a pipe smoker, I felt isolated, but your magazine has brought me into a new world. In the past two years, I've digested enormous amounts of pipe smoking lore and valuable information from *P&T*. I've joined a pipe club (Boca Raton Pipe Guild), attended a couple of pipe shows and expanded my tobacco choices. I especially like the wonderful comments and descriptions by William Serad in the column "Trial by Fire." You have a subscriber for life.

Ron Levine
Boca Raton, Florida

I turned back to pipes after an on-and-off relationship of approximately 40 years and have learned more reading *P&T* this year than in the first 40. My first experience with pipes was during basic training at Fort Ord, Calif. in 1960. I hated cigarettes and

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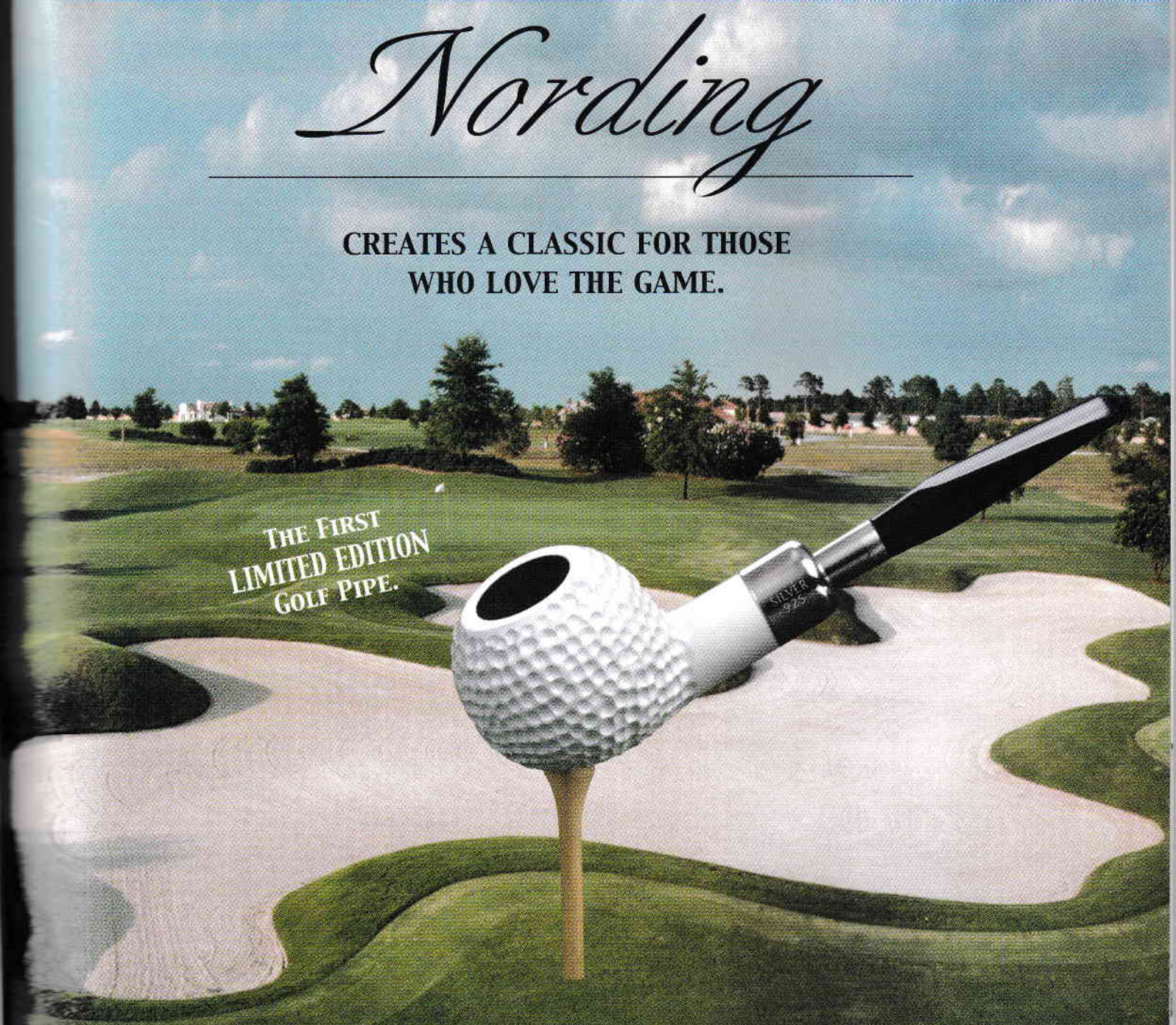

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the sergeant kept giving everyone else smoke breaks! I found that a pipe was much more tasty and even kept my hands warm during those cold mornings. My platoon leader thought it ironic that he smoked cigarettes and his trainee platoon sergeant smoked a pipe. I still have my Medico apple bought at the Post Exchange during those early weeks of running, marching and the firing range.

Last year, I pulled out my Savinelli Autograph, Caminetto Business and a few others to renew old friendships. That was so enjoyable that since reading your magazine, I've added the enjoyment of Dunhill, Ashton, Ferndown, Ascorti, Upshall and two Taylors to my collection and daily enjoyment. With the help of your "Tobacco Talk" and "Trial by Fire," I'm expanding my horizons on new tobaccos.

Thanks for all of *P&T*'s educational and interesting articles—it's doing a great job!

Robert Taylor
East Wenatchee, Washington

Unusual Technique

I've read with much interest all the analysis done regarding how pipe smokers actually taste their pipes and how tobaccos taste different in different pipes. I've experienced the difference in taste derived from briar versus meerschaum, and I truly believe that a meerschaum gives a clearer and truer idea how a particular tobacco should taste. That's why I try new tobacco in a meerschaum. I already know that Mr. Richard Hacker, author of *The Ultimate Pipe Book*, disagrees with me. He tries new tobacco in a clay pipe, but clay is a bit too earthy for me. Many smokers reserve one particular pipe for a certain tobacco. I've never thought of doing that but would be truly interested to hear what other *P&T* readers think.

I have also wondered how pipe smokers taste the tobacco in their pipes. More than 34 years of pipe smoking have allowed me to devise my own method that really works for me, and I would like to share it with others. I bring the smoke into my mouth, slowly let the smoke out of my mouth, and immediately bring the smoke back in through my nostrils and without closing my mouth, let the smoke back out of my mouth again. Nothing or very little goes into my lungs! I think that this method allows me to taste and smell the tobacco I'm smoking. We taste things with our noses just as much as with our taste buds. I would love to hear what other smokers think about this method.

Charles W. Anderson
St. Louis, Missouri

P&T: *It sounds like you've found another level of tobacco enjoyment. We do not recommend inhaling tobacco smoke, of course. But if you can discern deeper characteristics in your tobacco with your method in a relatively safe manner, we congratulate you.*

Thanks for the Pipe

I was pleased to receive the grand prize Castello Trademark 2000 Pipe of the Year that I won in your drawing at the Chicago Pipe Show. It is absolutely beautiful. I am writing to thank *P&T* and its staff for the opportunity to own and enjoy this marvelous pipe. I express my gratitude not only for the Castello pipe but also for your magnificent publication, to which I have subscribed for many years and own every issue. I believe that your magazine is most professional in its offering of information, ideas, new products, stories of a personal nature and its general support of everything related to pipes and tobacco. I look forward to every issue, and I echo others in my wish that it may someday become a monthly periodical.

Robert Grau
Lake Tomahawk, Wisconsin

Photo Blunder

In the Spring 2001 installment of "Trial by Fire" there is a review of Mac Baren's Rollcake. The picture of the tin accompanying the review is not of Rollcake but of Robert McConnell Pure Perique. I love *P&T*. Keep up the great work.

Stewart Feldman
Brooklyn, New York

P&T: *Yep, we blew it. We got a lot of mail about this one, too. But it's encouraging to see that so many of our readers pay close attention*

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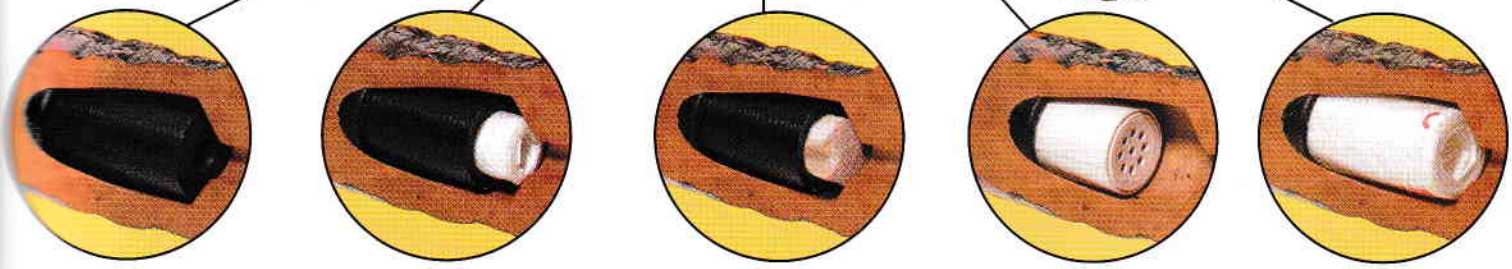

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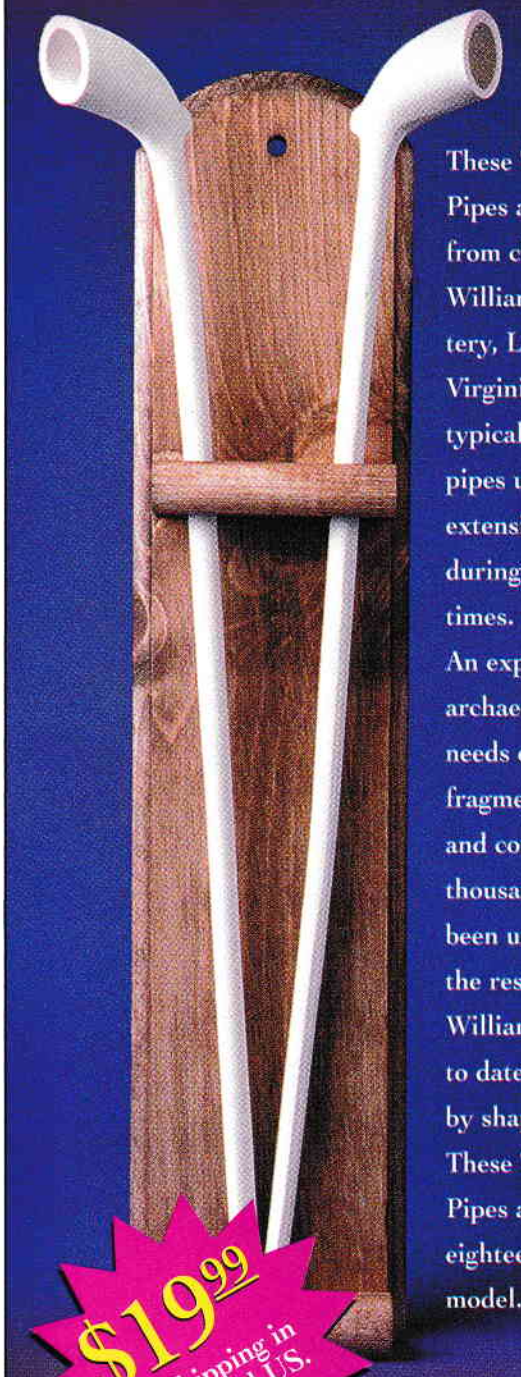

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PIPE LINES

Smoking Contest Dialogue

I would like to make a few comments to clarify some points that I made in a letter regarding the ICPC (International Committee of Pipe Clubs) and the IASPC (International Association of Pipe Smoking Clubs) published in "Pipe Lines" contained in the Spring 2001 issue of *Pipes & tobaccos*.

While pipe smoking is, indeed, a hobby that requires no affiliation or association in order to derive personal pleasure, for many other people, especially overseas, it is much more. There, it is a combination of hobby, national pride and international camaraderie among pipesmokers that spawned these annual ICPC smoking competitions for 30 years.

A U.S. national club should be organized so that an American team could compete in the ICPC-hosted World Cup. Were this team to win, then certainly the individual members of this team would be declared world champions; more important, however, it would be the United States that would get the recognition.

A question has come up recently about the ICPC's right to proclaim the world champion. The ICPC lists more than 13 countries in its membership rolls, and although the IASPC contest is open to anyone who is a member of an IASPC club, it is doubtful that many—or any—pipe smokers from Europe, Latin America, the Far East or South Asia have ever traveled to Michigan to participate in an IASPC smoking contest.

The IAPSC does have members from other countries and includes local and regional clubs. It is unlikely, however, that many of these members take an active role in their respective clubs, because geography and time preclude their involvement. The IASPC's local and regional clubs are actually American affiliates and I am not aware of any IASPC-affiliated local or regional foreign pipe club or an IASPC-affiliated foreign national pipe club. The ICPC, however, comprises membership countries from around the world, and any country may apply for membership. The huge disparity in comparing the ICPC and the IASPC is that, every other year, all the ICPC member countries come together to compete.

Can the IASPC claim that it hosts a World Cup event and the international community is in attendance? I doubt it. The ICPC is the only organization that hosts an international pipe-smoking competition. In my opinion, an organization that invites a near-global audience of registered members to an annual convocation for a common purpose every two years (the European Cup Convention is held in alternate years) has, by charter and events, earned the right to grant the title of world champion to the winning country and that country's winning team. Any organization can make this same claim, but it should also have prima facie evidence that it is an international organization and that its membership is composed of an active international community.

Ben Rapaport
Reston, Virginia

P&T: *As this discussion continues, we hope to see a United States Smoking Team come to fruition through the efforts of pipe clubs across the country, and the formidable dedication of gentlemen like Ben Rapaport and Paul Spaniola. The good news is, we may be getting closer to such an outcome. Efforts are now under way to find sponsors for a United States team, as you may read on page 58 of this issue.*

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Bullets, Broads and Briars

by Kenneth McNamee

But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero, he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a rather wearied phrase, a man of honor, by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in the world and a good enough man for any world.

— The Simple Art of Murder, 1950

Hard-boiled detective Philip Marlowe has become an icon of American popular culture.

This was author Raymond Chandler's description of the ideal literary detective. For Chandler, no detective better became the epitome of the "hard-boiled" American gumshoe than his best-known fictional character, Philip Marlowe. Marlowe has become an icon of American popular culture, familiar not only to Chandler's readers, but also to anyone who has seen the countless portrayals of Marlowe in film. The dizzying array of books and movies about Marlowe's adventures has made it easy to forget that he, like fellow detectives Sherlock Holmes and Inspector Maigret, is an inveterate pipe smoker, as was his creator Raymond Chandler.

Marlowe, a Los Angeles private detective, operates in an often-violent world of power and corruption. He travels a cityscape that includes both moneyed glamour and seedy decay. Chandler acknowledged that Marlowe was not a realistic depiction of a detective: "The real-life private eye is a sleazy little drudge from the Burns Agency, a strong-arm guy with no more personality than a blackjack. He has about as much moral stature as a stop-and-go sign." Chandler put it succinctly by saying that a popular fictional detective like Marlowe "does not and could not exist. He is the personification of an attitude, the exaggeration of a possibility." That attitude, coupled with Marlowe's witty and casual narrative voice, allowed Chandler to transform crime writing and explore the darker side of sunny California.

The man who created this quintessential American character was really a man of two worlds. Raymond Thornton Chandler was born in Chicago in 1888, the son of a Pennsylvanian father and an Irish immigrant mother. In 1894, Chandler's hard-drinking father left his family. At the age of seven, Chandler moved to England with his mother, spending his summers with his Anglo-Irish relatives. He received a classical education at Dulwich College, a British public school. Although Chandler excelled as a scholar, the family chose not to send him to university. After a brief time in France and Germany to study languages, Chandler became a naturalized British subject and sat for the British civil service examination. He placed third among 600 candidates and won a clerkship in the British Admiralty. To the consternation of his family, he resigned after six months. After working briefly as a journalist, he emigrated to America, eventually gaining an accounting position in Los Angeles. During this period, he met his future wife, Cissy Pascal.

In 1917 Chandler enlisted in the Canadian Army. He served in the trenches with the 7th Battalion and was wounded in an artillery bombardment. Remembering his military experience, Chandler later wrote: "Once you have had to lead a platoon into direct machine-gun fire, nothing is ever the same again." He later transferred to the Royal Flying Corps, but the war ended while he was in training school. After he returned to the United States, Chandler began a series of jobs including brief stints in a bank and on the Los Angeles *Daily Express*. Starting as a bookkeeper for an oil syndicate, Chandler event-

Artist John Hamilton McGrath, who also designed this issue's cover artwork, created the original image of author Raymond Chandler on the opposite page.

An inveterate pipe smoker, Chandler wrote detective stories containing numerous references to pipes.

"Pipe smokers were solid men. She was going to be disappointed with me..."

—*Farewell My Lovely*, 1940.

At right, Chandler relaxing at home with his cat, Taki. (Photo courtesy of the Department of Special Collections, Charles E. Young Research Library, UCLA.)

ally worked his way up to vice president of its Los Angeles office. After his mother's death from cancer, Chandler married Cissy Pascal. Cissy was a divorcee some 17 years Chandler's senior. (At the time of their marriage, Chandler probably understood the age difference to be 10 years. For most of her life, Cissy looked many years younger than her actual age. When she was in her 80s, many acquaintances thought Cissy was in her 60s.)

During the late 1920s, Chandler began drinking heavily. In 1932, he lost his job with South Basin Oil for drunkenness and absenteeism. He later aided friends in suing the oil company for misappropriation of revenue. These friends gave Chandler an allowance of $100 a month. Chandler stopped his excessive drinking and chose to devote himself to writing. He decided to write for the pulp magazines, seeing in them a format he thought he could master.

The pulps, as they were commonly called, were periodicals printed on coarse wood-pulp paper. They were the descendants of the dime novels of the 19th century. For the first half of the 20th century, many Americans eagerly looked to the pulps for cheap entertainment. The pulps' exciting tales of mystery, fantasy adventure, and romance were extremely popular. The vividly illustrated covers of *The Shadow*, *Doc Savage*, *Amazing Stories*, *Weird Tales*, *Adventure*, *Dime Detective* and hundreds of other titles attracted the reader's attention. Chandler turned his attention to *Black Mask*, the leading pulp crime magazine. Edited by the impressive Joseph T. Shaw, *Black Mask* featured well-known writers such as Dashiell Hammett, Paul Cain, Carroll John Daly, Lester Dent and Erle Stanley Gardner. Unlike most pulp writers, who wrote rapidly in order to make a decent income, Chandler became a slow and meticulous writer. He spent five months writing his first story, "Blackmailers Don't Shoot." He received $180 for the story. Shaw immediately recognized Chandler's talent. Chandler eventually published 10 stories in *Black Mask*, seven in *Dime Detective*, and one in *Detective Fiction Weekly*.

Chandler's short fiction contains several references to pipes. His detective smokes a bulldog pipe in "Finger Man." Curiously, the only pipe shape Chandler ever specifies in his fiction is the bulldog. Likewise, the protagonist in "Spanish Blood" is also a pipe smoker.

Chandler occasionally met with other pulp writers. In January 1936, Chandler met fellow writer Dashiell Hammett, for the first and only time, at a dinner for *Black Mask* writers. Chandler liked Hammett and admired his work. He always recognized Hammett's own contribution to the development of "hard-boiled" detective fiction. Chandler himself was well-liked and admired by his fellow writers. W.T. Ballard noted "[Chandler] was a very retiring person, who would sit at the dinners after the table had been cleared, sucking on his pipe and offering very little comment. Most writers like to talk about their own work (which is the only reason for a writers' club). Ray seldom did." Even after literary success, Chandler retained his unpretentious humor and diffidence.

In 1939, Chandler published the first of his Philip Marlowe novels, *The Big Sleep*. The book proved to be a critical and commercial success. From his first appearance, and in every novel to follow, private detective Marlowe is a pipe smoker, although he also smokes an occasional cigarette. In *The Big Sleep*, Marlowe uses his pipe to fool a gunman on a foggy night: *I reached a pipe out of my pocket and held it like a gun.* This ruse allows Marlowe to disarm the thug. The novel also introduces the pipe-smoking policeman Captain Gregory, who habitually tamps his pipe *with a heat-scarred thumb.*

Chandler's second novel, *Farewell, My Lovely* (1940), presents a scene when Marlowe's enjoyment of a pipe is interrupted: *I had just filled and lit a pipe when the telephone rang again.* The pipe becomes a device to allow Chandler to develop Marlowe's character and allows Marlowe to display his wit: *I filled a pipe and reached for the packet of paper matches. I lit the pipe carefully. She watched with approval. Pipe smokers were solid men. She was going to be disappointed in me...I didn't say anything. I lit my pipe again. It makes you look thoughtful when you are not thinking.* It is in this novel that we also learn Marlowe cleans his pipe with the large blade of his penknife.

In Chandler's next novel, *The High Window* (1942), Marlowe hides a valuable rare coin in an empty tobacco pouch and covers it with tobacco. In this novel, Marlowe first begins to show the care he takes to avoid smoking a pipe that's too hot. This will become a regular occurrence in all the later novels. Marlowe becomes the unluckiest of pipe smokers; either a client or the police interrupt him, or his pipe becomes too hot. *I drew the smoke in slowly, but it still tasted like the smell of hot rubber.* It is in *The High Window* that we learn that Marlowe keeps a can of tobacco on the desk in his apartment. No mention is ever made, in any of the novels, of what kind of tobacco Marlowe smokes.

In 1943, Paramount Studios hired Chandler to write an adaptation of James M. Cain's *Double Indemnity*. Chandler and co-author Billy Wilder were nominated for the Academy

The Big Sleep, *starring Humphrey Bogart as Philip Marlowe, served as the inspiration behind author Kenneth McNamee's original artwork (above).*

Award when the film was released in 1944. Coincidentally, the film's cast included pipe smoker Edward G. Robinson, the only person to have both a cigar and a pipe tobacco named in his honor.

In the fourth Marlowe novel, *The Lady in the Lake* (1943), Marlowe has been thrown in jail on trumped-up charges by a corrupt cop. As he sits in the cell, he thinks of more pleasant possibilities: *Time to go home and get your slippers on and play over a game of chess. Time for a tall cool drink and a long quiet pipe. Time to sit up with your feet up and think of nothing.* For Marlowe, those interludes are few and far between.

In 1946, Chandler received his second Academy Award nomination for his original screenplay *The Blue Dahlia*, which eventually starred Alan Ladd. Working feverishly in order to finish the screenplay, and subsequently the film, before Ladd was inducted into the military, Chandler wrote most of the script while drunk.

Chandler returned to Marlowe in *The Little Sister* (1949). Marlowe's pipe smoking meets with disapproval for the first time when he encounters Orfamay Quest, the "little sister" of the title: *I put a match to the pipe* and *puffed smoke across the desk. She winced back.* The opinionated Orfamay tries to retain Marlowe with the princely sum of $20 *and* criticize his habits:

I had let my pipe go out. I struck a match and held it to the bowl, watching her over it.

"Isn't pipe-smoking a very dirty habit?" she asked.

"Probably," I said. "But it would take more than twenty bucks to have me drop it. And don't try to side-step my questions."

Marlowe's pipe smoking becomes a vehicle for more of his wit and allows the reader a rare glimpse at one of his smoking accessories:

I knocked the cold ashes out of my pipe and refilled it from the leather humidor an admirer had given me for Christmas, an admirer by an odd coincidence having the same name as mine.

When I had the pipe filled I lit it carefully, without haste, and went on out and down the hall, as breezy as a Britisher coming in from a tiger hunt.

In 1952, Chandler and Cissy made a long-planned voyage to England. Chandler was tremendously respected in England. In America, Chandler was a popular mystery writer; in England, he was lionized as a significant literary figure. In addition to Chandler's popularity with the general reading public, he received acclaim from sophisticated readers such as T.S. Eliot, W.H. Auden and J.B. Priestly.

The Long Goodbye (1954) has more pipe references than any Chandler novel. We learn Marlowe is somewhat more accomplished than the average pipe smoker is: *I lit the pipe. The tobacco was a little too moist. It took me some time to light it properly and three matches.* Apparently, three matches is more than Marlowe usually used. For the first and only time, Chandler reveals the shape of one of Marlowe's pipes: *I filled a bulldog pipe and lit it. The Long Goodbye* finally allows poor Marlowe time to enjoy his briar: *I stretched out on a padded aluminum chaise and lit a pipe and smoked peacefully and wondered what the hell I was doing there.* Marlowe is again a conscientious smoker: *I knocked the ashes out of my pipe and sat holding it, waiting for the bowl to get cooler before I put it away.* One can only wonder how such a careful smoker ever began cleaning his briar with a penknife!

Chandler's final Marlowe novel, *Playback* (1958), contains the fewest pipe references of any of the novels. There are two possible reasons for this. First, Chandler had by this time given up pipe smoking. Second, *Playback* was based on an unfilmed screenplay that originally did not include the character of Philip Marlowe. Interestingly, one of the pipe references is to another character smoking what Chandler describes as "a toy bulldog."

Except for *Playback*, all of Chandler's novels have been filmed. In the early '40s, George Sanders, in his role of the Falcon, and Lloyd Nolan, as detective Michael Shayne, appeared in films loosely based on the Chandler novels *Farewell, My Lovely* and *The High Window*. The

success of the third filming of Dashiell Hammett's *The Maltese Falcon* in 1941, with Humphrey Bogart as Sam Spade, and 1943's *Double Indemnity*, with script by Chandler, led RKO to remake a more accurate version of Chandler's *Farewell, My Lovely* in 1944. Dick Powell, making the transition from musicals to drama, presented a grim, tough, and wisecracking Philip Marlowe. (Producers changed the title in America to *Murder My Sweet* so the film wouldn't be confused for a musical comedy.) Powell's performance was exceptional and amazingly faithful to the novel, as was the film as a whole. Many critics consider *Murder My Sweet* to be the best film adaptation of Chandler's Marlowe novels. (Powell returned to the role in a 1954 television version of *The Long Goodbye*.)

Warner Brothers produced *The Big Sleep* in 1944 (released in 1946). Bogart delivers his usual top-notch performance as Marlowe. While not as faithful an adaptation as *Murder My Sweet*, the film takes most of its plot and its best lines from Chandler. The film is best remembered for its inaugural pairing of Bogart and Lauren Bacall. Chandler was pleased with Bogart's performance, noting that Bogart "was so much better than any other tough-guy actor." Neither Powell nor Bogart smoked a pipe in their performances. In actuality, Bogart occasionally smoked a pipe offscreen. Interestingly, Chandler's ideal choice for the role of Philip Marlowe was Cary Grant.

Robert Montgomery, also without a pipe, appeared as Marlowe in MGM's *The Lady in the Lake* in 1946. Today, the film is remembered for its sometimes awkward subjective camera technique. George Montgomery became the first pipe-smoking Marlowe in 1947's *The Brasher Doubloon* (*The High Window*). George Montgomery turned in a solid, if unexceptional, performance as Marlowe. James Garner became the second pipe-smoking Philip Marlowe in 1969's *Marlowe*, MGM's updated version of *The Little Sister*. A rather ordinary film of its time, *Marlowe* is best remembered now for the brief appearance of Bruce Lee in a supporting role. The detective's pipe was missing in 1973's *The Long Goodbye*, with Elliot Gould as Marlowe. Marlowe returned to some semblance of his true self in 1975's *Farewell, My Lovely*, with the inimitable Robert Mitchum as the detective. Mitchum forgoes the pipe and sticks to Camels. At 58, Mitchum was the oldest actor to portray Marlowe. The film is one of the best of the Marlowe pictures, a nostalgic study of mood and character, with Mitchum as an assured and melancholy Marlowe.

Unlike most of the silver screen Marlowes, Raymond Chandler smoked a pipe for most of his life:

"I smoked a pipe from morning to night when my wife was alive and I loved it. I used to drink a great deal of tea, and my wife loved that, just as she loved to see me smoking a pipe."

After his wife's death in 1954, Chandler never smoked a pipe. The association between his pipe smoking and his life with Cissy apparently made continued smoking too painful. It was also after his wife's death that Chandler's life essentially came apart. Despite his periodic drinking over the years, Chandler had always been devoted to Cissy's well-being. As her health seriously declined, Chandler never wavered in his heroic care of her. In the aftermath of her death, he began to drink heavily again.

Chandler gave his collection of pipes to Neil Morgan, a young reporter from the *San Diego Daily Journal*. Like Chandler, Morgan was then living in La Jolla, and he eventually became Chandler's closest friend in the town. Recently, Neil Morgan noted that the collection consists of "six pipes in a wooden rack with its little amber glass humidor. One is a Kaywoodie. One is a Dunhill. They all have hard-bitten stems."

Those hard-bitten stems are not surprising. Chandler was seldom seen without a pipe in his mouth. Most photographs of Chandler show him smoking a pipe. The shapes he smoked included billiards, a zulu, an apple, and a prince. At least one of the billiards was a sandblast.

After Cissy's death, Chandler's health steadily declined, although he always retained his wit. He made a number of return trips to London, where he retained a devoted circle of friends and admirers. His depression over Cissy's death continued, as did his drinking. In 1959, Chandler worked on his final Marlowe story, "The Pencil." In March of that year, he was elected president of the Mystery Writers of America. On March 23, he died of pneumonia in La Jolla, California.

In the years following his death, Raymond Chandler has increasingly been recognized as an important stylist as well as a chronicler of a lost period of American life. As Chandler wrote to his English agent, Helga Green, "to accept a mediocre form and make literature out of it is something of an accomplishment...." Part of Chandler's accomplishment can be attributed to his ability to add a never-before-seen level of gritty realism to his detective thrillers—realism that sometimes reflected his knowledge of pipe smoking. ***P&T***

Chandler was seldom seen without a pipe in his mouth.

In the years following his death, Raymond Chandler has increasingly been recognized as an important literary stylist.

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BONES *Malibu (310) 456-8324* • OLD KNICKERBOCKERS *Menlo Park (650) 327-7473* • TELFORD'S *Mill Valley (415) 388-0440* • CASTRO'S *Mountain View (650) 962-1550* • ROMEO ET JULIETTE *Newport Beach (949) 261-7722* • PIEDMONT TOB *Oakland (510) 652-7473* • MAXAMAR *Orange (714) 633-3000* • PALM DESERT TOB *Palm Desert (760) 340-1954* • OLD KNICKERBOCKERS *Palo Alto (650) 328-7473* • BROADWAY TOB *Red Wood City (650) 261-9657* • OLD HAVANA *Roseville (916) 786-9999* • BRIAR PATCH *Sacramento (916) 929-8965* • TOWER PIPES *Sacramento (916) 443-8466* • LUDWIG'S *San Anselmo (415) 456-1820* • FUMAR CIGARS *San Diego (619) 270-9227* • LIBERTY TOB *San Diego (858) 292-1772* • HUMIDOR *San Francisco (415) 563-5181* • SHERLOCK'S HAVEN *San Francisco (415) 362-1405* • MISSION PIPE *San Jose (408) 293-5144* • SANTA BARBARA *Santa Barbara (805) 963-1979* • CIGAR WAREHOUSE *Sherman Oaks (818) 784-1391* • BAY BRIAR SHOPPE *Soquel (831) 462-1965* • VENDOME *Toluca Lake (818) 766-9593* • LIL' HAVANA *Vacaville (707) 447-8678* • LINDA'S PIPES & TOB *Vista (760) 758-9881* • GREEN JUG *Woodland Hills (818) 887-9463* • SIERRA CIGAR *Woodland Hills (818) 883-1217* **COLORADO:** STAG TOB *Colorado Springs (719) 633-0669* • HAVANA'S *Denver (303) 355-2003* • EDWARD'S *Englewood (303) 781-7662* • BARLOW'S *Lafayette (303) 926-1002* • NICKLE CIGAR *Littleton (303) 904-8760* • ORIGINAL CIGAR *Littleton (303) 904-7650* • ORIGINAL CIGAR *Westminster (303) 430-7446* **CONNECTICUT:** ARCADE CIG *Fairfield (203) 259-1994* • GOLDEN LEAF *Fairfield (203) 334-6810* • CONNECTICUT VALLEY *Hazardville (860) 763-4655* • EXECUTIVE CIG *Monroe (203) 452-9154* • STOGIES *Naugatuck (203) 729-3031* • CIGAR HOUSE *New Haven (203) 387-4995* • OWL SHOP *New Haven (203) 624-3250* • EXCEPTIONAL CIG *Ridgefield (203) 431-1220* • CASUAL CIG *South Norwalk (203) 854-9594* • KAP *Stamford (203) 359-0740* • WOODEN INDIAN *Watertown (860) 945-1250* **D.C.:** GEORGETOWN *Washington (202) 338-5100* • W. CURTIS DRAPER *Washington (202) 638-2555* **DELAWARE:** REHOBOTH *Rehoboth (302) 226-3151* • THREE SONS *Wilmington (302) 652-1445* • TOB VILLAGE *Wilmington (302) 478-5075* **FLORIDA:** BONITA SMOKE *Bonita Springs (941) 495-9296* • SMOKER'S GALLERY *Boynton Beach (561) 736-5533* • CAPE SMOKE *Cape Coral (941) 549-8809* • FAMOUS CIG *Clearwater (727) 796-2442* • CIGARS *Cocoa Beach (321) 868-0338* • BILL'S PIPE *Coral Gables (305) 444-1764* • TINDER BOX *Datona Beach (904) 253-0708* • HARBOR CIG *Destin (850) 650-3111* • DOWNTOWN TOB *Ft. Meyers (941) 337-4662* • LANCASTER'S *Ft. Walton Beach (850) 243-9040* • CIGAR SHOPPE *Grayton Beach (850) 231-0522* • CIGAR BOX *Islamorado (305) 517-9099* • EDWARD'S *Jacksonville (904) 396-7940* • TOB MERCHANTS *Longwood (407) 767-0050* • GOVERNORS *Miami (305) 232-5355* • KING'S TREASURE *Miami (305) 374-5593* • MACABI *Miami (305) 412-6720* • MACABI *Miami (305) 644-9934* • SMOKE SHOP *Naples (941) 435-1862* • ART'S PREM CIG *Orlando (407) 895-9772* • TINDER BOX *Orlando (407) 248-7788* • EAST-SIDE CIG *Oviedo (407) 365-6665* • GRAND RESERVE *Pensacola (850) 429-0078* • H.K.H. *Pensacola (850) 433-7733* • CIG BY JUAN *Pompano Beach (954) 984-8939* • LE CIGAR *Sarasota (941) 362-4427* • EDWARD'S *Tampa (813) 872-0723* • PIPE DEN *Vero Beach (561) 569-1154* • CIGAR ROOM *Venice (941) 485-0837* • CIGARZ *Winter Park (407) 647-2427* **GEORGIA:** CIGAR MERCH *Alpharetta (770) 552-1942* • TOBACCO PLUS *Alpharetta (678) 339-0803* • HUMIDOR *Atlanta (770) 393-1542* • ROYAL CIG *Atlanta (404) 329-0088* • TINDER BOX *Atlanta (404) 231-9853* • TOB LOFT *Atlanta (404) 467-0000* • CIGAR DEPOT *Douglasville (770) 947-1412* • CLUBHOUSE CIG *Duluth (770) 495-9330* • CIGAR MERCH *Dunwoody (770) 671-1777* • CIGAR & PIPE *Fayetteville (770) 461-6544* • OLD SOUTH TOB *Macon (912) 477-5426* • PREMIUM TOB *Marietta (770) 579-8280* • LITTLE TASTE *Marietta (770) 422-0142* • TOB WORLD *Marietta (678) 290-1255* • GEORGIA CIG *Newnan (770) 252-3626* • GEORGIA CIG *Riverdale (770) 472-8909* • CUBANA CIG *Rome (706) 295-0546* • YE OLE TOB *Savannah (912) 691-0807* • CIGAR VILLA *Smyrna (770) 433-1243* • ISLAND CIGAR *St. Simons Island (912) 634-0770* • SMOKERS PARADISE *Suwanee (770) 814-2155* • UP IN SMOKE *Tucker (770) 414-0033* **HAWAII:** CIGAR EMPORIUM *Pearl City (808) 484-5757* **IOWA:** DAVID'S *Des Moines (515) 278-8701* **IDAHO:** STURMAN'S *Boise (208) 338-3225* **ILLINOIS:** IWAN RIES *Chicago (312) 372-1306* • JACK SCHWARTZ *Chicago (312) 782-7898* • OLD CHICAGO *Chicago (312) 236-9771* • UP DOWN *Chicago (312) 337-8025* • OLD CHICAGO *Highland Park (847) 831-3310* • LAGRANGE *LaGrange (708) 579-5101* • SMOKERS HAVEN *Orland Park (708) 633-8331* • BURNING AMBITIONS *Palatine (847) 358-0200* • HABANA CIGAR *Schaumburg (847) 517-4444* • CIGAR KING *Skokie (847) 675-2447* • S TO S TOB *Villa Park (630) 993-1234* • CIGARY *Wilmette (847) 256-7676* **INDIANA:** THEODORE JAMES *Dyer (219) 864-8800* • RIEGELS *Ft. Wayne (219) 424-1429* • CIGAR BOX *Indianapolis (317) 841-9992* • MFG TOB *Indianapolis (317) 334-9700* • GOLDEN LEAF *Michigan City (219) 872-9692* **KANSAS:** DIEBEL'S *Overland Park (913) 663-0123* • PREMIUM CIG *Overland Park (913) 642-9500* • STOGIES *Topeka (785) 357-7229* **KENTUCKY:** TOBACCO MART *Henderson (812) 424-8521* • KREMER'S *Louisville (502) 584-3332* • OXMOOR *Louisville (502) 426-4706* **LOUISIANA:** ARABI CIG *Chalmette (504) 277-0060* • CIGAR MERCH *Lafayette (318) 233-9611* • PIPER'S HAVEN *Lafayette (337) 235-4757* • DON JUAN CIG *Metairie (504) 733-1400* • CAFE HAVANA *New Orleans (504) 569-9006* • EPITOME *New Orleans (504) 569-0019* • MAYAN IMPORT *New Orleans (504) 269-9000* **MASSACHUSETTS:** GLOUCESTER STREET *Boston (617) 424-1000* • L.J. PERETTI *Boston (617) 482-0218* • TUFTS TOB *East Boston (617) 561-8888* • PLEASANT SMOKE *Malden (781) 321-3593* • CIRCLE CIG *Middleboro (508) 947-8803* • AURORA BOREALIS *Northampton (413) 585-9533* • RED LION *Salem (978) 745-2050* • VICTORY CIG *Sudbury (978) 443-4040* • MASTERS TOB *West Springfield (413) 787-0002* **MARYLAND:** ANNAPOLIS CIG *Annapolis (410) 295-7400* • DECKER'S *Bel Air (410) 879-4400* • J.B. SIMS *Bethesda (301) 656-7123* • KINGS CONTRIVANCE *Columbia (410) 290-7860* • EASTON CIG *Easton (410) 770-5084* • DAVIDUS *Ellicott City (410) 480-4810* • DAVIDUS *Frederick (888) 422-2621* • TINDER BOX *Gaithersburg (301) 947-4667* • MARLEY TOB *Glen Burnie (410) 590-2565* • OCEAN CITY *Ocean City (410) 289-1630* • SENOR CIG *Ocean City (410) 524-2069* • DAVIDUS *Olney (301) 260-0786* • DAVIDUS *Potomac (301) 983-6646* • HUMIDOR CIG *Timonium (410) 666-3213* • FADER'S *Towson (410) 685-5511* • TINDER BOX *Waldorf (301) 374-9100* • WESTMINSTER CIG *Westminster (410) 876-4786* **MICHIGAN:** LITTLE HAVANA *West Bloomfield (248) 539-0190* • MAISON EDWARDS *Ann Arbor (734) 662-4145* • CHURCHILL'S *Birmingham (248) 647-4555* • H & I SMOKE *Canton (734) 844-3003* • MR. HABANO'S *Clinton Township (810) 412-3929* • SMOKERS & MORE *Farmington Hills (248) 442-2499* • HOSTETTER'S *Grand Haven (616) 842-3920* • WINE BARREL *Livonia (734) 522-9463* • CIGAR BOX *Milford (248) 685-3893* • TRADER TOMS *Northville (248) 348-8333* • VINTAGE WINE *Orchard Lake (248) 626-3235* • CHURCHILLS *Petoskey (231) 348-5545* • CHURCHILLS *Rochester Hills (248) 652-1335* • LIL HAVANA *Rochester Hills (248) 375-5455* • EMBASSY *Roseville (810) 771-7880* • SMOKER'S DISC *Royal Oak (248) 585-9599* • HUMIDOR ONE *Southfield (248) 356-4600* • CHURCHILLS *St. Claire Shores (810) 775-3181* • TROY TOB *Troy (248) 528-8018* **MINNESOTA:** GOLDEN LEAF *Minneapolis (612) 824-1867* • JONATHON FIELDING *St. Paul (651) 489-7504* • STOGIES *St. Paul (651) 222-8700* **MISSOURI:** HAVANA CIG *Arnold (636) 282-2975* • NOSTALGIA *Columbia (573) 874-1950* • FEERICK'S *Joplin (417) 624-5532* • DIEBEL'S *Kansas City (816) 931-2988* • FIDEL'S *Kansas City (816) 561-6505* **NORTH CAROLINA:** PIPES LTD *Asheville (828) 328-8002* • HUMIDOR TOB *Charlotte (704) 334-3449* • McCRANIE'S *Charlotte (704) 523-8554* • TINDER BOX *Charlotte (704) 366-5164* • CARVING TREE *Durham (919) 416-9775* • PIPE & PINT *Greensboro (336) 218-8610* • SIR TOMS *Hendersonville (828) 697-7753* • TOB OF RALEIGH *Raleigh (919) 954-0020* • MATCHBOX *Southern Pines (910) 944-7665* • DAVIS & SON *Wilmington (910) 791-6688* • GARNERS *Winston-Salem (336) 725-7611* • PIPES ETC *Winston-Salem (336) 723-1269* **NEBRASKA:** TED'S TOB *Lincoln (402) 484-5571* **NEW HAMPSHIRE:** CASTRO'S *Nashua (603) 881-7703* • TWO GUYS *Salem (603) 898-5322* • GOLD LEAF *Seabrook (603) 474-7744* **NEW JERSEY:** OLDE TYME *Beach Haven (609) 492-1600* • GROUCHO'S *Cherry Hill (856) 795-1982* • JOHN DAVID *Edison (732) 494-8333* • SMOKERS WORLD *Englewood (201) 567-1305* • SMOKIN *Ft. Lee (201) 944-0234* • SMOKE STACK *Hackensack (201) 498-0332* • CIGAR EXCHANGE *Manalapan (732) 617-9611* • HAVANA'S *Matawan (732) 583-3433* • CIGAR ALLEY *Merchantville (856) 663-9190* • SMOKERY *Metuchen (732) 548-1130* • TASTE OF CUBA *Princeton (609) 683-8988* • WINDSOR CIG *Princeton JCT (609) 936-0600* • SIR PUFFS *Springfield (973) 218-0462* • JERSEY CIG *Tom's River (732) 349-6875* • THEE TOBACCO STORE *Verona (973) 857-2266* • WILLIAM'S CONTINENTAL *Vineland (609) 692-8034* **NEW MEXICO:** SMOKER'S DEPOT *Albuquerque (505) 797-9688* • SANTA FE CIG *Santa Fe (505) 982-1044* • SANTA FE CIG *Santa Fe (505) 995-1142* **NEVADA:** CARSON CIG *Carson City (775) 884-4402* • HAVANA CIG *Las Vegas (702) 732-2828* • TOBACCO ROAD *Las Vegas (702) 435-8511* • CARSON CIG *Reno (702) 324-3683* • TINDER BOX *Reno (775) 826-2680* • LAKE TAHOE CIG *Stateline (775) 588-1677* **NEW YORK:** HABANA PREMIUM *Albany (518) 482-1351* • HUDSON RIVER CIG *Cold Spring (845) 265-5015* • A & D TOB *East Northport (631) 499-2330* • STOGIES & TALES *Farmingdale (516) 753-2596* • MAXI'S *Floral Park (718) 343-5000* • TOB KING *Greenvale (516) 484-1875* • HUNTINGTON HUMIDOR *Huntington (516) 423-8599* • MARX BROTHERS *Huntington (516) 427-2624* • HAVANA HARRY'S *Lancaster (716) 685-9901* • SMOKER'S GIFT HARBOR *Mt. Kisco (914) 666-2648* • JIM'S SMOKE *Mt. Sinai (631) 331-4307* • ARNOLD'S *New York (212) 697-1477* • BARCLAY-REX *New York (212) 962-3555* • BARCLAY-REX *New York (212) 692-9680* • BARCLAY-REX *New York (212) 888-1015* • BARCLAY-REX *New York (212) 385-4632* • CIGAR INN *New York (212) 717-7403* • DAVIDOFF *New York (212) 751-9060* • UNITED *Rhinebeck (914) 876-7185* • SMOKIN' SAMS *Saratoga (518) 587-6450* • BRYANT & FRIEND *Sayville (631) 218-0121* • KIEFFER'S *Syracuse (315) 475-3988* • MAIN STREET CIG *Tarrytown (914) 366-4381* • TINDER BOX *Williamsville (716) 689-2914* **OHIO:** CINCINNATI SMOKE *Cincinnati (513) 533-4999* • STRAUS TOB *Cincinnati (513) 621-3388* • TINDER BOX *Cincinnati (513) 671-8966* • TINDER BOX *Cincinnati (513) 891-3380* • COUSIN'S *Cleveland (216) 781-9390* • BARCLAY TOB *Columbus (614) 764-0300* • BURNING LEAF *Columbus (614) 443-5323* • HUMIDOR PLUS *Columbus (614) 891-9483* • PIPES & PLEASURES *Columbus (614) 235-6422* • PORT ROYAL *Columbus (614) 280-0886* • SMOKER'S HAVEN *Columbus (614) 538-9534* • TINDER BOX *Columbus (614) 276-2904* • TINDER BOX *Columbus (614) 475-7872* • OAKWOOD KETTERING *Dayton (937) 298-1456* • STOGIES & STIX *Dublin (614) 336-9590* • TINDER BOX *Dublin (614) 761-3120* • CORDY'S *Girard (330) 545-1573* • HILLIARD TOB *Hilliard (614) 777-8545* • TOBACCO ROAD *Mansfield (419) 522-6218* • CIGAR AFFAIR *Maumee (419) 891-0109* • PORT ROYAL *Solon (440) 914-0500* • PORT ROYAL *Toledo (419) 537-1491* **OKLAHOMA:** R & K *Oklahoma City (405) 752-2772* • TOB EXCHANGE *Oklahoma City (405) 843-1688* • FOGUE & BATES *Tulsa (918) 488-0818* • VINTAGE CIG *Tulsa (918) 250-8999* **OREGON:** CASCADE *Portland (503) 775-5885* • RICH'S *Portland (503) 228-1700* **PENNSYLVANIA:** CLASSIC CIG *Doylestown (215) 348-2880* • J.M. CIGARS *Exton (610) 363-3063* • COUNTY SEAT *Fairless Hills (215) 269-6900* • LIGHT'N UP *Gleanicore (610) 458-6221* • LITTLE HABANA *Harrisburg (717) 939-3811* • PIPE DEN *Harrisburg (717) 564-8425* • RAE'S TOB *Harrisburg (717) 233-1218* • TINDER BOX *Harrisburg (717) 232-7166* • TINDER BOX *Haverford (610) 896-4511* • REBEL VALLEY *Horsham (215) 328-0500* • INTERNATIONAL TOB *King Of Prussia (610) 878-9190* • TINDER BOX *Lancaster (717) 560-4277* • JOHN DAVID *Langhorn (215) 757-7706* • MR. STOGY'S *Morrisville (215) 736-0820* • TASTE OF CUBA *New Hope (215) 862-1122* • BLACK CAT *Philadelphia (215) 563-9850* • FRANK JERNIGANS *Pittsburgh (412) 531-5881* • POOR RICHARDS *Pittsburgh (412) 281-1133* • EL FUMADOR *Sewickley (412) 741-1300* • SPECIALTY *Sharon (330) 544-7900* • CIGARS UNLIMITED *Spring House (215) 643-2575* • D.C. TOBACCO *State College (814) 238-5299* • M.A.D. CIG *Wayne (610) 971-2500* • G & G CIG *West Chester (610) 436-9999* • EL HUMIDOR *Wilkes-Barre (570) 822-3544* • CHURCHILL CIG *Yardley (215) 369-0966* **RHODE ISLAND:** REGENCY CIG *East Greenwich (401) 884-7665* • JOYAL *West Warwick (401) 822-0536* **SOUTH CAROLINA:** SMOKING LAMP *Charleston (843) 577-7339* • TOB MERCHANT *Columbia (803) 749-5499* • BODA PIPES *Greenville (864) 242-1545* • TOWNE CENTRE *Mt. Pleasant (843) 216-0373* • TINDER BOX *Myrtle Beach (843) 272-2336* • NICK'S CIG *N. 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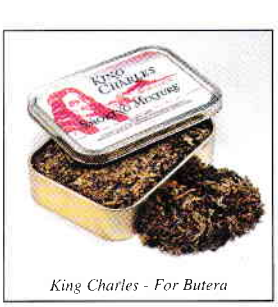

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Reaching for the Soul of the Briar

A combination of the natural elements of briar and the natural talents of a world-class pipemaker results in a remarkable, free-flowing style

by Chuck Stanion and Stephen A. Ross

Photo by Uwe Seyl

Bertram Safferling sits at the buffing wheel in his workshop to apply the final polish to his most recently carved pipe.

One day in 1969, while Bertram Safferling was traveling through Ireland on holiday, he happened upon an old farmer digging up peat. You wouldn't normally think that digging peat would be particularly satisfying, but something about this man's attitude intrigued Safferling. The young German approached the old Irishman and struck up a conversation. The two men talked for a time. Safferling remembers being impressed by the "glad and well-balanced expression on the Irishman's face" and the "beautiful smell of the tobacco" he smoked. The experience touched Bertram Safferling and he began a lifelong love affair that has inspired him to become one of the most highly respected pipemakers in the world.

Born in Heidelberg, Germany, in 1951, the Stuttgart-Bad-Cannstatt resident has crafted the unique design characteristics of his pipes for 20 years. When he began smoking pipes in the early '70s, however, he had no idea that he would one day become an accomplished smoker, let alone a respected pipemaker.

His early smoking days were filled with trial and error. "My first pipes were corncob pipes from Missouri. I smoked some terrible, perfumed fly-killer tobaccos," Safferling explains. Yet, like many pipe smokers, Safferling learned from more experienced smokers who introduced him to better tobaccos and smoking techniques. He began to favor Danish-blend tobaccos such as Mac Baren's and, after a time, found English tobaccos suited his palate even better. "Those have been my favorite mixtures for about 30 years," he laughs. "I love strong mixtures like Dunhill's Nightcap."

Economic necessity led Safferling to his first pipemaking efforts. Safferling found that he could not afford to buy pipes of the quality he preferred, having fallen in love with "the beautiful pipe shapes" and "the lovely woods." He was studying design and engineering at Stuttgart's National Academy of Cultural Arts at that time.

One day, he found a pipe do-it-yourself construction kit and decided to make his own personal pipe. Safferling laughs self-deprecatingly that it was "no big success."

It was nearly a decade before Safferling made another pipe. He read an article about the Chonowitsch family of pipemakers. Struck by "these nice men who made these beautiful pipes," Safferling decided that he, too, wanted "to be a nice man who makes beautiful pipes." Safferling and some colleagues, including an industrial designer, a marionette maker and a barrel-organ builder, formed a common workshop together in an old chocolate factory in 1981. Safferling made fountain pens, jewelry and sculptures, but also began to make his first professional pipes. His skills at pipemaking have grown over the years and he now focuses more attention on his craft. Safferling estimates that he makes between 150 and 200 pipes each year.

Today, Safferling brings his enthusiasm and designer's creative imagination to the pipes he makes, but when he first started to make pipes, he had little idea that they would present such a challenge. He confronted his biggest difficulty in the search for good briar. "I had this idea that I could simply call information, ask for the seller, and order some pieces." He soon learned that he had to travel throughout Europe and meet mill operators before finally finding a sawmill operator who delivered some "mediocre wood for plenty of money." His briar supply has dramatically improved since those early days. Safferling exclaims with a relieved sigh, though, that he gradually developed much better contacts with briar suppliers, and after arduous experiences with different sawmills in southern Europe, he found an operator willing to prepare samples of the highest quality French briar from which Safferling chooses his briar blocks. Safferling respects French briar, which he says exhibits the "finest and narrowest grain."

The most difficult step in making his pipes, according to Safferling, is the decision for a pipe's shape at the beginning of the process. He admits that he needs a lot of concentration to find a pipe's ideal shape in a block of briar. "The tragic thing about it is, the ideal shape will change during the working process and when the shape is ready, maybe it has not much to do with the original idea."

The pipe-carving virtuoso finds himself torn between strong classic shapes and original freehand shapes, because he loves them both. He compares his alternating design styles to a music lover who listens to classical music but sometimes switches to jazz for a change. "There are periods when I cannot stand my own freehand shapes and I have to follow the strong preconditions of a classic shape." Classic shapes present their own problems, however. "A pipe carver must find a piece of briar with regular, symmetrical grain to fulfill the important conditions for such predetermined shapes."

When he tires of making classical designs, Safferling returns to freehand shapes. "I play with the wilder grains and let them participate in the shape," he explains, which allows him to create an original work of art that is shaped nicely and complements the harmonic grain. Safferling admits that he finds it easier to make freehand pipes, but

sometimes, when he has reached his creative limits, he will make classical designs, which remind him that pipes are articles of daily use in addition to being works of art.

It takes about eight hours for Safferling to complete an individual pipe. To complement his naturally cured French briar, he prefers high-grade ebonite for his stems, which he carves at the same time as the briar. Ebonite, he explains, contributes aesthetically to the pipe through "the contrast of a calm, high polished black stem to the warm, lively and colorful wood." He is reluctant to adorn his pipes with silver rings and other decorations, because they interfere with his pipes' spartan aesthetic beauty. Several years ago, Safferling stopped using bowl coatings, opting instead for the natural finish of a highly polished tobacco chamber.

Although he admits that Canadian and other classical shapes are the most difficult for him to complete to his satisfaction, Safferling denies having a favorite shape. Whatever pipe he's working on is always his favorite—"Otherwise, I wouldn't work on it," he states. Because he puts so much time and effort into making one of his pipes, Safferling finds the most frustrating experience in pipemaking to be careless errors caused by lapses in concentration or distractions that cause a nice piece of briar wood to be destroyed, wasting long hours of work.

Studying t'ai chi ch'uan movements, according to Safferling, influences his design philosophy. He believes that pipe smoking can have a very positive effect on one's life. "Smoking a pipe is more than burning some tobacco," he explains. "It has to do with culture and, above all, with contemplation. To exercise contemplation every day with a nice pipe and a good tobacco is nowadays a very healthy thing, I think."

"Growing," Safferling says, "is an important term for me. I want to grow with each pipe I make and each pipe should grow with me and my work." Safferling has worked hard to improve his skills over the years. He admits that when he began, he liked to concentrate only on the shape regardless of the grain, but now he uses the best woods and is able to harmonize shape and grain. In the early years, Safferling says, his freehands were more like sculptures than smoking pipes. Indeed, two of his pipes have been displayed at the prestigious Munich Museum of Contemporary Design. Today, however, his occasional use of classic shapes has given him greater respect for traditional designs, and he hopes that his recent freehand shapes, influenced by his education and by the accomplishments of past pipemakers, have become more mature and calmer than his earlier designs. Although his creations have been honored in museums, the compliment that has most pleased Safferling was a comment from a pipe smoker that his pipes have soul.

Part of the soulful quality of his pipes comes from the strict attention Safferling devotes to his work. He tries to translate his own requirements from years of pipe smoking into his products. "For me," he says, "the most important factor is the contact point to my pipes." He believes that the bit should have two parallel planes so the pipe feels balanced in the mouth. He requires the bit to be as thin as possible. The tobacco chamber, he says, should have a conical drilling for efficient tobacco combustion, and the air hole should enter into the chamber at its deepest point. There

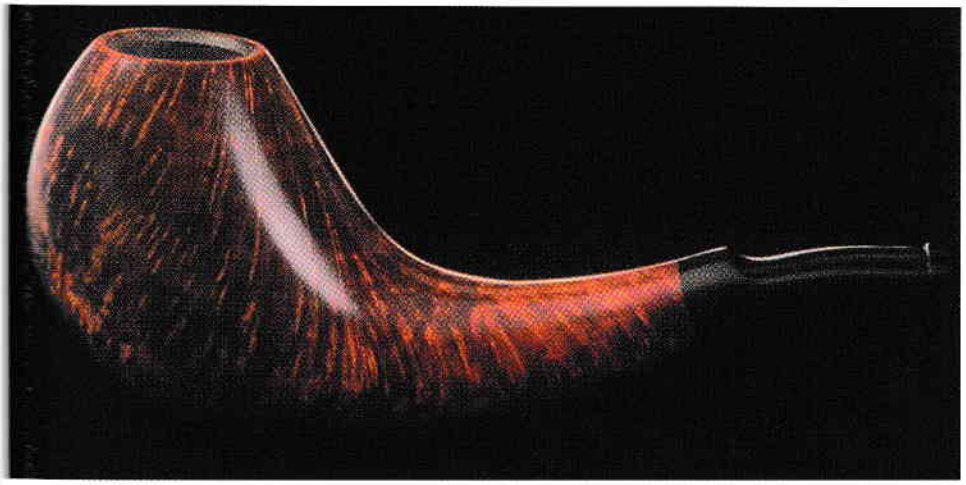


Photo by Uwe Seyl

should be no resistance or strange noises when he blows into a stem. "The tenon should go softly and without noises into the mortise and, of course, the pipe cleaner should go inside without resistance." He also notes that the walls shouldn't be too thin, especially when the bowl is asymmetrical. After inspecting his pipes for these qualities, he considers the aesthetic aspects, the pipe's delicacy, the cleanness and regularity of the grain, and the harmony between the grain and shape.

There are six grades of Safferling pipes, ranging from "1" to "5," which represents the higher natural quality. The very best has an "A." Each grade, however, is made with the same French briar and quality handmade stem. The difference in grade, Safferling notes, "rests mostly with the grain and my success in matching it to the shape of the pipe." His most successful accomplishments occur when he can use his hard-won skills to bring the natural qualities of the briar into harmony with the design of the pipe, and thereby "find the soul of the briar." ***P&T***

Nomenclature

Until Safferling began exporting his pipes to the United States, only his logo was stamped on the shank of each pipe. He doesn't believe in adding superfluous nomenclature, preferring the cleaner look of minimally stamped briar and unmarked stems. Over the past few years, though, he has been adding a small grade stamp to the shank of each pipe. Grading begins with blasts that normally receive a "1" or "2" and goes through "5," which would be for a finely grained piece without notable sand pits. Very rarely, he will stamp an extraordinary pipe with an "A." Regardless of the grade, all pipes are made using the same quality briar and the same hand-cut stems. A "1" is engineered with the same care as a "5".

Safferling pipes are highly prized by collectors and smokers alike. They have been sold in art galleries and exhibitions and in premium tobacco shops throughout Europe. The U.S. distributor is Briar Inc. of St. Louis, *www.safferlingpipes.com* or e-mail *don@ safferlingpipes.com*.

Bartolomiej Antoniewski

Pipes created by Bartolomiej Antoniewski, a Polish carver, are now available in the United States. Antoniewski's work has been presented at shows throughout Europe and Asia. Each pipe can be customized to suit every smoker. To order one of Antoniewski's pipes, contact Barbara's Art Center, 338 N. Main St., Milford, MI 48380; phone: 248.685.8800.

Announcements from CORPS

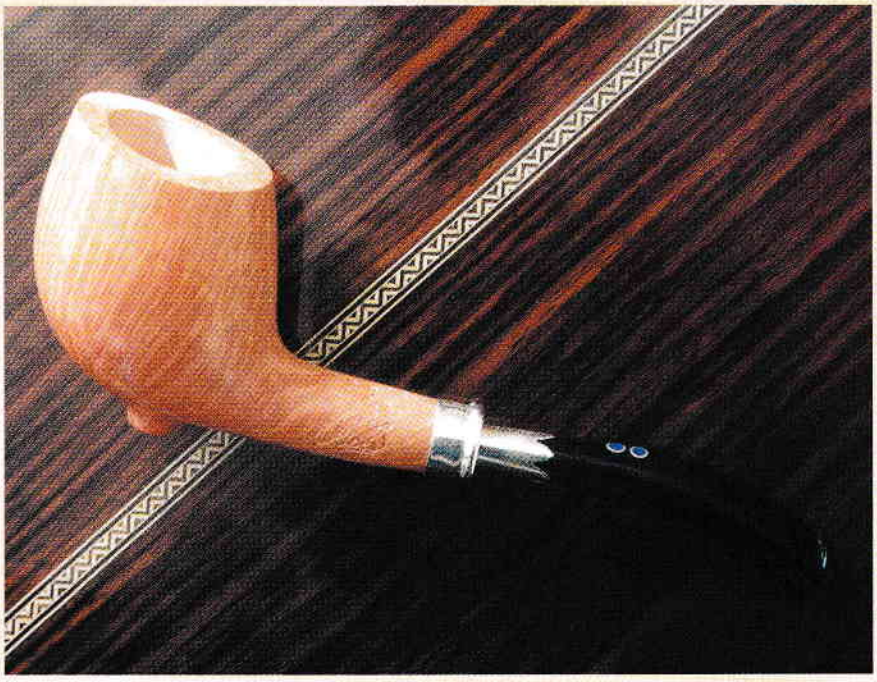
The Conclave of Richmond Pipe Smokers (CORPS), a nonprofit organization founded for the enjoyment, communication and education of its members and the general public on pipe smoking, has several exciting new announcements.

CORPS will be hosting its 17th Annual Pipe Smokers' Exposition & Celebration in Richmond, Va., on October 12 to 14. The event will include pipe smokers, makers and tobacco blenders from around the world. There will also be a pipe-smoking contest, door prizes, auctions and tobacco sampling.

Pipes handcrafted by John Eells will be unveiled at this year's show. There will be only 60 of these special, limited-edition pipes available for purchase and CORPS members will have the first opportunity to buy them.

CORPS has also reprinted J.M. Barrie's classic tale, *My Lady Nicotine: A Study in Smoke*. Barrie, author of the children's classic *Peter Pan*, wrote this novel, detailing the joys of pipe smoking, the legendary "Arcadia" mixture and wife-enforced abstinence from tobacco in 1890. *My Lady Nicotine*, available in a limited-edition hardcover, costs $14.99 plus $3 shipping and can be purchased through CORPS.

More information concerning the pipe show, the John Eells pipes or the reprint version of *My Lady Nicotine* can be obtained by contacting CORPS, P.O. Box 34023, Richmond, VA 23234; phone: 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.



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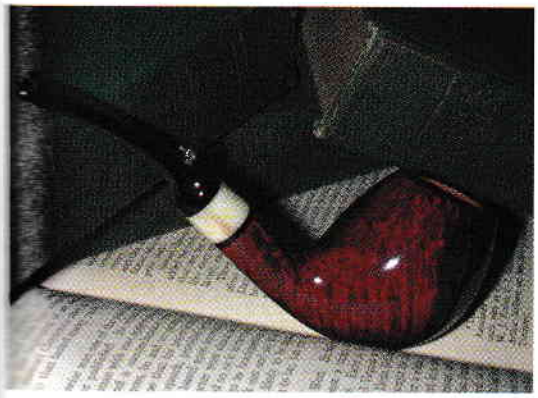


Heeschen Pipes

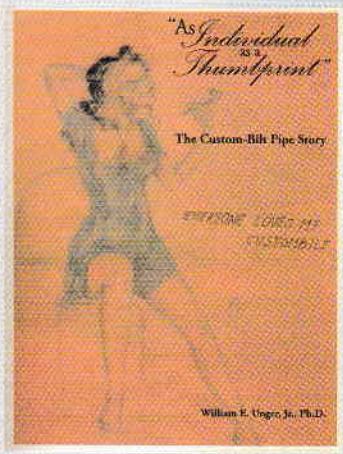
G.L Pease International has become the exclusive North American distributor of pipes made by Peter Heeschen. Heeschen's creations are 100 percent hand-made from the finest Corsican briar. The hand-cut stems are made from vulcanite, cumberland or artificial amber, and are frequently adorned with exotic hardwoods or fossil ivory. For more information, contact G.L. Pease International, P.O. Box 6081, San Pablo, CA 94806; Web site: *www.glpease.com*.

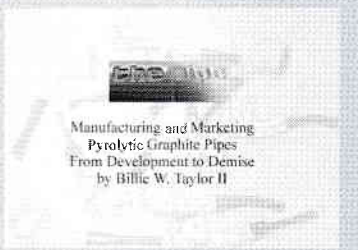
Two new books about pipes

Two books have recently been published that should excite the interest of pipe smokers everywhere.

Bill Unger's *As Individual as a Thumb-Print: The Custom-Bilt Pipe Story* is a 263-page book covering the story of the Custom-Bilt Co. Loaded with information about the pipes produced by the company and 87 illustrations of pipe photos and reproductions of ads and catalogs, Unger's unique book should appeal to pipe smokers and collectors. Copies are $25 plus $3 for U.S. postage; Ohio residents add $1.44 sales tax. Payment can be made by check or money order to Bill Unger, 800 Franklin Ave., Columbus, OH 43205.

Manufacturing and Marketing Pyrolytic Graphite Pipes From Development to Demise recounts the success of sales of the pipe and similar products during the 1960s and 1970s. The author, Billie W. Taylor II, conducted interviews with former marketing personnel, studied patents, newspaper articles and brochures, and talked to pipe historians and enthusiasts to research his book. Full of black-and-white photos, Taylor's book sells for $10 and is available through the author's Web site: *http://www.billietaylor.com/pipehist.html*, or write Billie Taylor, 131 Snow Hill Ave., Kettering, OH 45429.





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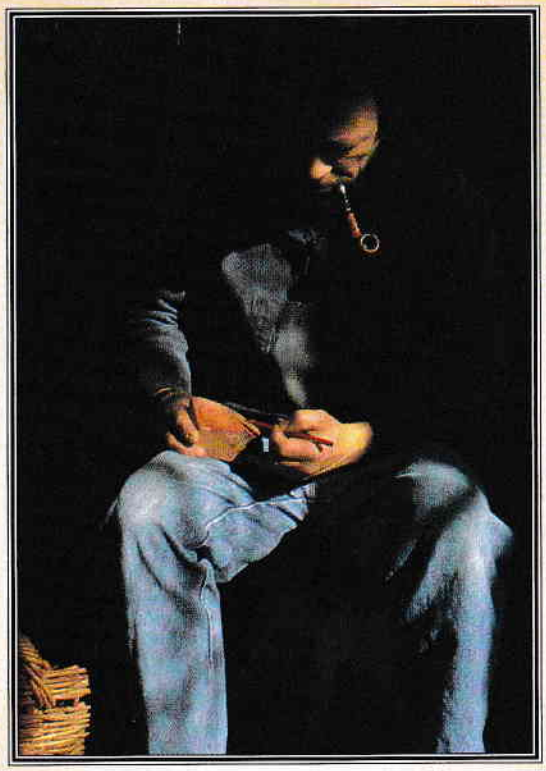

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Hans Nielsen

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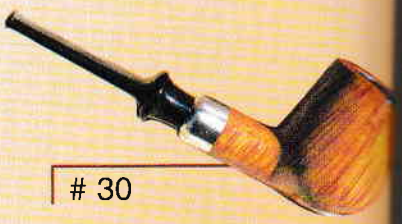

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TRIAL BY FIRE

by William Serad

Well, stout pipemen (and pipewomen), surely there is something in this issue to stimulate your palate, regardless of what titillates your taste buds. We have blending leaf from McClelland for the do-it-yourselfers. We have the Ocean Liner series of aromatics from C.A.O. As well, there are the blends from Ashton, of pipe and cigar fame. Added to this are the new and old from McCranie's, the North Carolina tobacconists. Last, a new gem among the Pease jewels. So here we go, up in smoke...

I have previously mentioned the practice of blending blends, augmenting blends, and aftermarket reblending. To blend or augment blends, you need condimental leaf, which is usually available from your local tobacconist or Cornell & Diehl, and McConnell has some tinned Perique. Now, for your convenience, McClelland has tinned three types of mixing ingredients.

Latakia

This is good, rich Cyprian Latakia (Syrian is the other type). It is named for a town in Syria opposite Cyprus, and comes from a Smyrna leaf relative. There are apocryphal stories involving camel dung that I care not to share, but in reality, it is smoked over smoldering fires of mountain shrubs, myrtle and small pines, giving it its unique and distinctive character. All English and Scottish blends as well as some American and Balkan blends employ various proportions of Latakia. You know when even small amounts are involved, though heavy Balkans require large amounts. Some have described it as a plum pudding aroma or taste, though I can't imagine eating anything that smells like this. Smoking it is another matter, because it is rich, flavorful, deep, satisfying, and a great substitute for after-shave. The McClelland tin is excellent, long-cut, jet black but subdued compared to some Latakia I've had.

Perique

Related to the Burley family, Perique is completely unique, and is produced only in St. James Parish in Louisiana. After hanging in the curing barn, the leaves are made into twists, and subjected to pressure until the twists are black. They are then taken out, loosened, and put back into the casks under pressure three different times over a nine-month period, allowing the leaf to ferment in its own juices. McClelland's tin of Perique is long-cut, and Perique is especially difficult to blend this way rather than in granulated form, in part because of its weight and moisture level. It is not as fetid in the tin as many a Perique sample I have had, but has that same noble elegance and unique character. I think fetid is a desirable character here, as a little Perique goes a long way. It adds a certain raisin character and stewed fruit aroma.

Oriental

McClelland's Oriental is, as most are today because the cigarette companies buy huge quantities of varietal leaf, a montage of several particular types of Turkish and Greek leaf. It has that stinky little edgy aroma in the tin, vaguely cigar-ish. This example just blossoms into a full-blown, acrid cloud, glorious in smell and taste to any confirmed pipe smoker. This is an exceptionally tasty instance of the breed. It is the case that I found it too difficult to make a taste review of ingredients of blends rather than blends. As well, I refuse to smoke a pipe of straight Perique (tried that once—yetch!). However, by way of compensation, here is a blend made from these blending ingredients plus something found farther down in the review. Note that I have indicated how to make this in parts. For a sample use grams; for a pound, use ounces.

Do-It-Yourself English

4 parts Latakia
4 parts Oriental
1 part Perique
7 parts McCranie's Red Ribbon (below)

I think you English fanciers will like it. Play with it until it's your own.

C.A.O. has imported a series of aromatics blended by Dan Tobacco in Germany. They come in beautiful tins with old pictures of ocean liners on them (hence the name) that are well worth keeping. They represent quite a variety of aromatics, with a broad spectrum of leaf and an assortment of flavorings. If you don't fancy aromatics, move briskly to the next section. If you do, one of these should sound the ship's bell for you.

Ready Rubbed

This is a typical Danish-style blend which is to say sweet and bland. It is a fine-cut cake mostly rubbed out into light to medium brown strands. The tin and room aroma are the same, a

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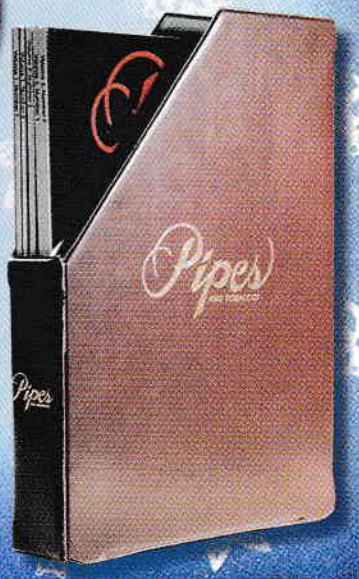

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appealing in that not-tobacco kind of way. It is relatively cool, but can easily be provoked into an edgy, nervous kind of smoke. If you like Danish-style blends, then give this a whirl; otherwise, pass on by.

Black & Gentle

I anticipated not liking this, but was pleasantly surprised. It is a Black Cavendish with some broad (rough)-cut Virginias. That would sound like one of the usual Black-and-Tans or Black-and-Golds on the market, and there is that warning signal of "Caribbean flavor of fresh fruit with delicate hints of coconut" on the label. An inner voice softly chanted "Run away! Run away!" But, no, my sense of duty to *P&T* caused me to press on. And to my surprise, this did not meet my forebodings with fulfilling distaste. The Black Cavendish here is a deep, dark mahogany through jet black. The Virginias are, once again, beautiful. And, surprise! The flavorings were more restrained than the tin aroma would indicate, and (dare I say it?) good. It lights and burns well; the aroma is excellent; and the flavors are unique and restrained. Recommended for aromatiphiles.

Sweet & Mild

The name of this exactly suits. It is high-sugar Virginia with Black Cavendish, with an added component of broad-cut Virginia. "Broad-cut" here means huge pieces of gold and red, which are visually appealing. Topped with fruit and vanilla, it smells very much like cherry vanilla. It is extraordinarily sweet, and exceptionally smooth, and these attributes don't usually go hand in hand. It burns very well, and is quite civilized. I would compare this to smoking candy, so it probably goes best after a meal. Of its sort, it is quite good, but you have to appreciate the sort. Recommended for aromatic fans.

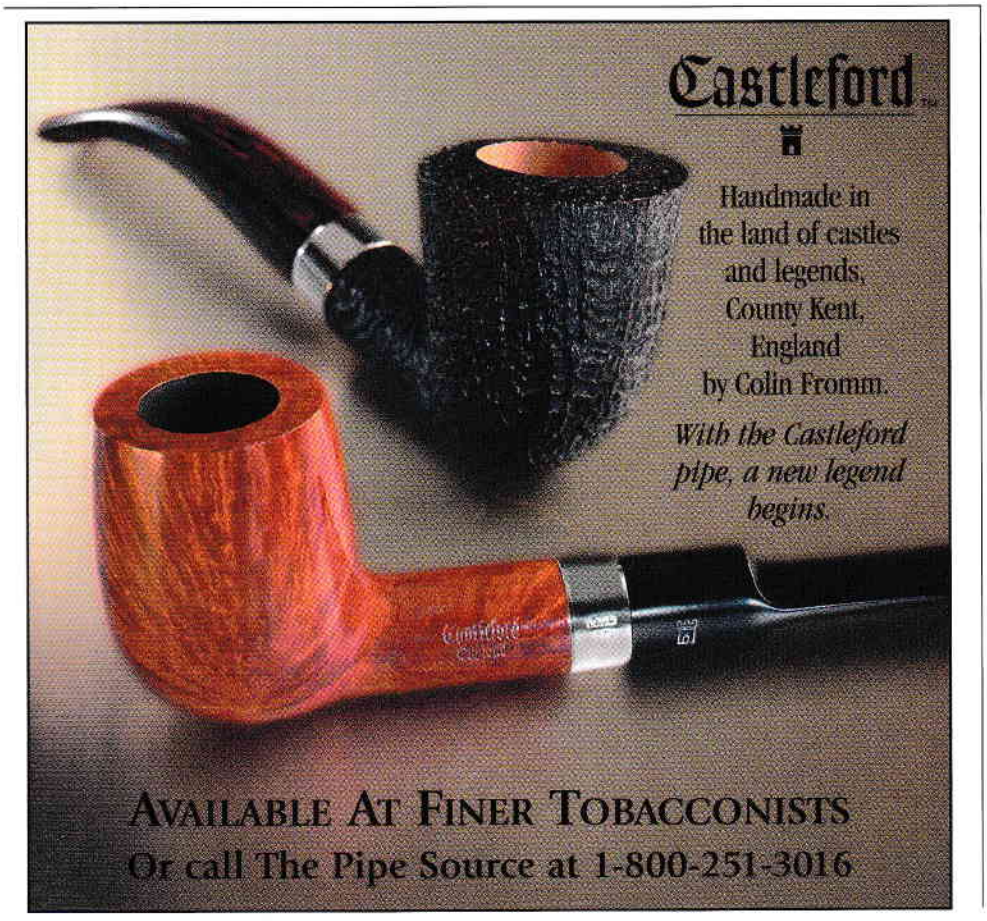
Black & Bright

The leaf in this blend is quite beautiful, with bright and Red Virginias and deep, velvet Black Cavendish. It is topped with the flavoring of tropical fruit—that is, exotic fruit and banana. It packs well, burns well, and tastes OK, but I can't get past the banana thing. I mean, why not leave out all this beautiful leaf and just go right for dried banana chips? Maybe a banana chip flake? How about a banana-split flavoring, and the bowl could be packed to go through vanilla, chocolate and strawberry layers with the banana throughout? Give it a try; you may like it, but it offends some of my deep-seated sensibilities.

For those familiar with Ashton pipes and cigars, you know that the objective of Ashton is extraordinary quality. And you will find that objective met in these blends for the pipe. While the tins may look familiar (guess who?), the tastes are unique to the range, and represent a significant level of diversity. There is only one aromatic; three flakes; something for the Perique lover; and the Latakia fan is not ignored. I tried the original line of Ashton blends made many years ago and, frankly, these are better.

Original Oldchurch (aromatic)

Undeserving to be in the line, this is a pedestrian aromatic. I suppose it is included for the sake of completeness, but they should try again. The smell is unfamiliar, but unmistakably aromatic in a generic sort of way. The label says it is "of incredible delicacy" and I did indeed find this sort of delicacy beyond belief, because I mistook it for blandness and a lack of character. It consists of matured Virginia, Carolina and Black Cavendish, spun out and cased. I don't think this would please an aromatic fan very much. Keep looking.



Black Parrot (flake)

A flake made from Virginia, Carolina and Perique, this has the familiar tangy aroma when opening the tin. The color is quite dark, with flecks of black and a few sparkles of blond. It is square-cut and partially broken, but easily crumbled into your favorite density for your favorite briar. Black Parrot lights and burns exceptionally well, remaining cool throughout. The flavor is not variegated, but constant down the bowl. Perique is a harmonious background player here, and never gains ascendancy, so if you are looking for huge Perique fruitiness, this won't do it. Rather, the taste is round, unassuming and companionable. It is not very sweet, but not without sweetness. It has not the deepest of Virginia presences, but has fair depth. The room aroma is lighter than one might expect, and enjoyable. All told, this hits the solid middle ground, and would serve well throughout the day. Recommended.

Brindle Flake (flake)

Patrician and elegant, this flake tends toward the brown, but with bits of blond and a great deal of darker colors. It betrays some golden roots because of natural sweetness and the particular range of flavors, running from mid-voice to the tinkling high notes of bright Virginias. It is moist and has that vinegary tang in the tin, and the slices break apart well for an easy pack in any size pipe. Brindle Flake lights with a little effort (perhaps less if you rub it out more, but I tend to leave flakes somewhat chunky to slow the burn), and goes down the bowl slowly, surely, coolly, even regally. It is not an effusive flake, but youthful, self-assured and suavely charming. It should age well, so buy and hold (mark the year on the tin). Highly recommended.

Pebblecut (flake)

Red Carolina, Macedonian, bright Virginia and Perique are pressed and sliced in this wonderful flake. One of my favorites in the series, it has many desirable attributes going simultaneously. It burns coolly and cleanly, slowly enveloping you with a rich and attentive flavor. The Macedonian leaf gives the aroma an unalloyed attractiveness and the Carolinas and Virginias provide natural sweetness and a savory middle to hearty finish. Perique plays well here, and attempts no ascendancy. This is delightful, and highly recommended.

Old Dog (English)

This is an excellent English-style blend, marrying Cyprian Latakia, Xanthia, flue-cured Virginia and Black Cavendish. It is not often one finds varietal Orientals, but here you go. My, the tin aroma is luscious. The sweetness of the Virginia component is augmented with a subdued Black Cavendish element that mingles throughout as a background note of smoothness. The balance is maintained down the bowl, and civility is the rule. Of the two English in the series, this is the better one, and is recommended for English-blend fans.

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Celebrated Sovereign (English)

Syrian Latakia is used in this English blend, rather than the more familiar Cyprian. It is smokier, and has a different base leaf. The Oriental component is again a particular leaf—Dubec, in this case, an exceptionally aromatic (not in the cased sense) and naturally sweet leaf. To this is added Black Cavendish, bright Carolina and Red Virginia, for a fairly complex blend. But it doesn't taste particularly complex. It tastes good, but quite simple; the elements have merged and give no individual accounting of themselves. The balance is good, it burns well, and is an enjoyable smoke, but so are a lot of other English blends. I had hoped to be bowled over, but was not even tipped a little. This is a fine blend, so try it; maybe it will do more for you.

Some of you may be familiar with McCranie's, a family of tobacconists in Charlotte, N.C. (4143 Park Road, 28209, 704.523.8554). They have quite a few house blends, and have tinned a vintage Red Virginia for quite some time. They have added a new tinned blend to their offerings, but I'll start with the old before I go on to the new.

1983 Red Ribbon (straight Virginia)

1983 was a very good year. It produced an exceptional crop of Red Virginia leaf. This is about as deep and broad a Virginia as one might reasonably expect, and if you want to know how big Virginia flavor can be, along with that characteristic natural sweetness, give this a try. It is complex enough to vary down the bowl, and one seems to never tire of it. Highly recommended.

Murdock's Pipe (Scottish)

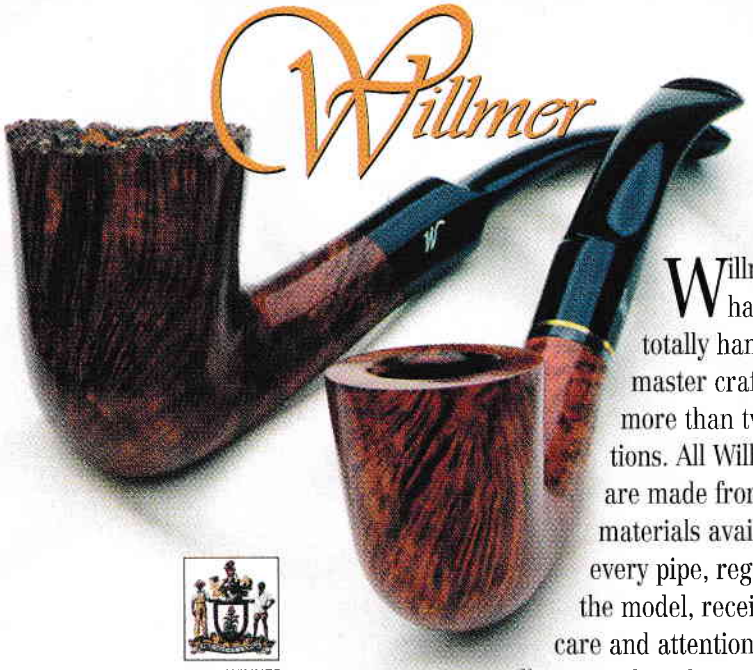
This is exceptional. It is billed as a rich, soft Scottish blend, and aye, that it is. The balance is flawless between the richness of traditional Scottish-style Latakia blends (not the pale, sweetened cake type) and a smooth, sweet element that makes this blend suitable for all-day puffing. The Scottish blends are typically outdone only by the Balkan blends in weight, and this is light- to mid-Scottish, I would say, with an abundance of Latakia immediately apparent in the tin and at the match. But the balance, that delicate thing, precludes this being simple and monotone. Other delightful flavors waft coolly in and out—tobacco flavors, not casing or inappropriate oddness in leaf. Highly recommended. I must also commend the McCranie family for sharing its history on the label of the tin. I always find these stories enjoyable, and all Americans should be as aware and proud of their roots and the way their families came to the land of the free and the home of the brave.

And, to wrap up on a high note, we have yet another exquisite blend from Gregory Pease. For those of you unfamiliar with the rest of the line, you need to get out more. This new blend continues the unbroken series of triumphs.

Caravan

My, oh my, Mr. Pease has done it again. For those of you looking for a true Balkan, but not just a Latakia dump here it is. Once it became phenomenally difficult some years ago to get small quantities of high-quality Oriental blending leaf of particular varieties, Balkan blends in general took it on the chin. Latakia alone doesn't cut it. Is Balkan Sobranie, in the absence of Yenidje, of substance and quality, the same as in the thrilling days of yesteryear? I should say not. But here, fresh and new, is a mid-weight Balkan to delight the palate, strengthen the nerve, clear the eye and refresh the mind. Enjoy it while contemplating the ways of the world. It will make you philosophical even if you are a thoughtless lump. With a Balkan, Homer Simpson would spout Kierkegaard, Country & Western becomes Wagnerian, a can of Bud is haute Armagnac and your humble abode will appear as Versailles. An opulent and intricate blend of Cyprian Latakia, Orientals, lemon and Red Virginias and a touch of air-cured leaf, it is superb. It has that weight and texture in the smoke necessary to be a true Balkan, that it hangs in the air, nearly palpable, hovering on exotic wings as a trained falcon. It is probably too rich to be an all-day companion, but maybe not. It goes right to the edge but not over, balancing on the palate like a tightrope artist, stimulating as much as possible without fatigue. If you like this genre, this is the best thing of the sort I have tried in years. Highly recommended. *P*

PIPE MASTERPIECES FOR DISCERNING SMOKERS



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2000 WINNER
FREDRICK TRANTER
TROPHY

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2001 Pipe*carving* Contest

Yes, contrary to the announcement in the last issue (page 57), this is a carving contest—not a smoking contest. All the recent talk of smoking contests confused us.

To be sure there are no misunderstandings, we are using this space to announce the contest once again. Even so, we have decided on some minor changes in the Professional category, so you may want to read this again if you're considering entering.

The only restriction to this year's contest is that briar must be the primary bowl material. It can be any size and any texture, with any stem material. You can carve figural sculptures or traditional time-honored shapes—or anything in between. Rustications or sandblasts are welcome. Criteria for judging the pipes will be visual appeal (we won't be smoking them), creativity, engineering, quality of finish and overall design. When extra care is taken in the making of your pipe, such as by going to the considerable extra work of fashioning a hand-cut stem instead of using a production stem, we will take note, though such steps are not required.

There will be two categories of entries: Amateur and Professional.

For the purposes of this contest, an amateur will be defined as someone who has never sold a pipe he has made. A professional is someone who has.

Amateur prizes: $500 First Prize, $250 Second Prize, $100 Third Prize. You'll also see your pipe featured in *P&T* magazine when we announce winners.

Professional prizes: The top three pipes will all be considered equal winners and each carver will receive a full-page ad in *P&T*. If more than one pipe entered by the same carver/company place in the top three, an ad will be awarded for each winning pipe. Pipes will be returned to the maker, with the stipulation that if the pipe is to be sold, *P&T* magazine be given right of first refusal so that it may be added to the *P&T* Museum. Pipes that do not place in the top three will be returned to the makers. Only the three winning pipes will be pictured in the magazine and only the winning makers will be listed.

Only new, unsmoked pipes will be considered for the contest. You may enter as many pipes as you wish. To enter, send the best-quality photos possible via e-mail or postal carrier (the addresses are listed in the box on page 4), postmarked no later than Sept. 15, 2001. Please include a self-addressed, stamped postcard if you would like confirmation of receipt of your entry.

Photos will be used to determine which pipes should be forwarded to our offices for final judging. These pipes will be displayed at the CORPS Pipe Show in Richmond on Oct. 13, 2001, where votes will be gathered from attendees of the show to determine the winning pipes. Photos of the finalist Amateur entries and the winning pipes in both categories will be featured in our Winter 2002 issue.

This contest is open to anyone in the world. We have been impressed in past contests with the remarkable sophistication of the Amateur entries. This year, with the addition of a Professional category, we have very high expectations. We hope that carvers and pipemaking companies from all continents will enter. You can't lose—the worst you'll end up with is a pipe you have made. You may even find yourself with some very profound international recognition of your skills in the pages of this magazine. ***P&T***

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Caminetto Seven-Hat Set

Few people have the resources to collect seven-day sets, but it remains a dream of many collectors to one day own a matched set made by their favorite pipemaker. There are larger sets—31-day sets and even 365-day sets have been made. But there is something about a seven-day set—one for each day of the week—that provides a terrific venue for a pipemaker to exhibit his skills. Not many are made. Such sets are typically reserved for the finest craftsmanship and most excellent characteristics of fine briar that the craftsman can provide.

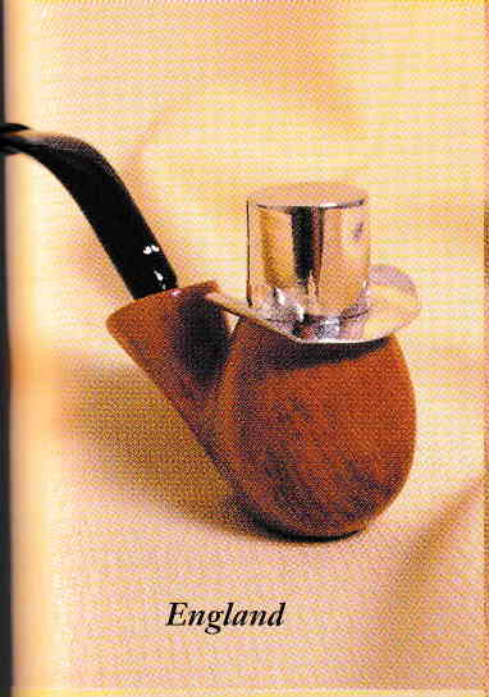
The set pictured here is an example that we couldn't resist sharing with our readers. The story behind it is an interesting one as well.

David Kitchens, the general manager of the Davidoff store in New York City, wanted something special. Davidoff enjoys a reputation for the spectacular, and that's what Kitchens was looking for to highlight the pipe section of the store. He contacted Cem Mukenbrun of James Norman Limited, which imports pipes such as Ferndown, Chacom, Barling, Caminetto and Karl Eric, to name a few. "We want something spectacular," said Kitchens. Mukenbrun agreed to try.

He went to Roberto Ascorti, maker of Caminetto pipes, and said, "We need something spectacular for the Davidoff store." Ascorti, with the relative confidence of a true artist, agreed to provide something. He'd made pipes since he was 10 years old, when he played in his father Peppino Ascorti's factory. Before becoming a full-time pipemaker, Roberto attended art school, and has since that time acquired 30 years of experience making pipes. He developed an idea, and about one year later, the pipe pictured here arrived in New York.

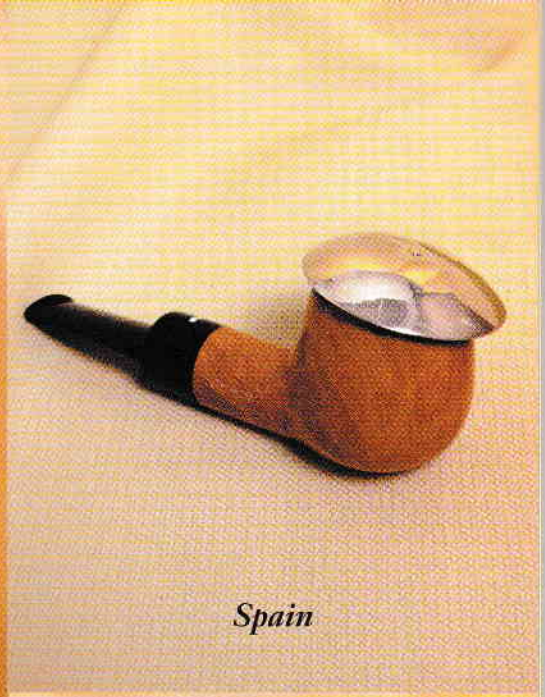
It was Kitchens' day off, but when Mukenbrun notified him, he quickly arrived at the offices of James Norman to see the set—seven Caminetto straight-grain pipes, each topped with a sterling silver hat representing one of the economic powers. He had not expected to have to wait a year, but when he saw the result of Ascorti's craft, it was clear that a year had been a remarkably short time.

As of this writing, the pipes are on display at the Davidoff store in New York. The price? $10,000. You don't see many sets like this; but when you do, you remember it. *P&T*

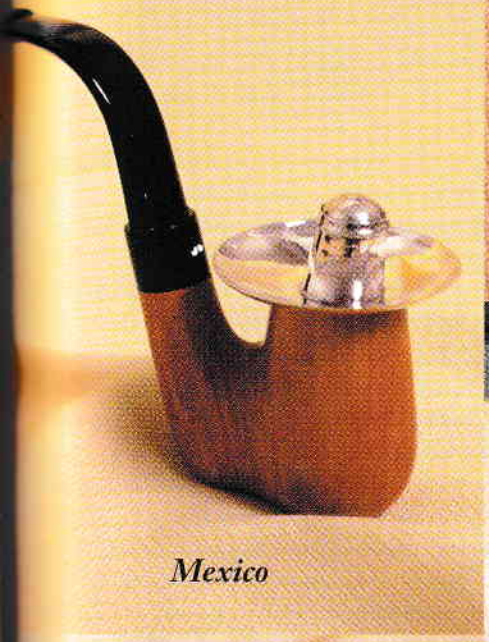


England

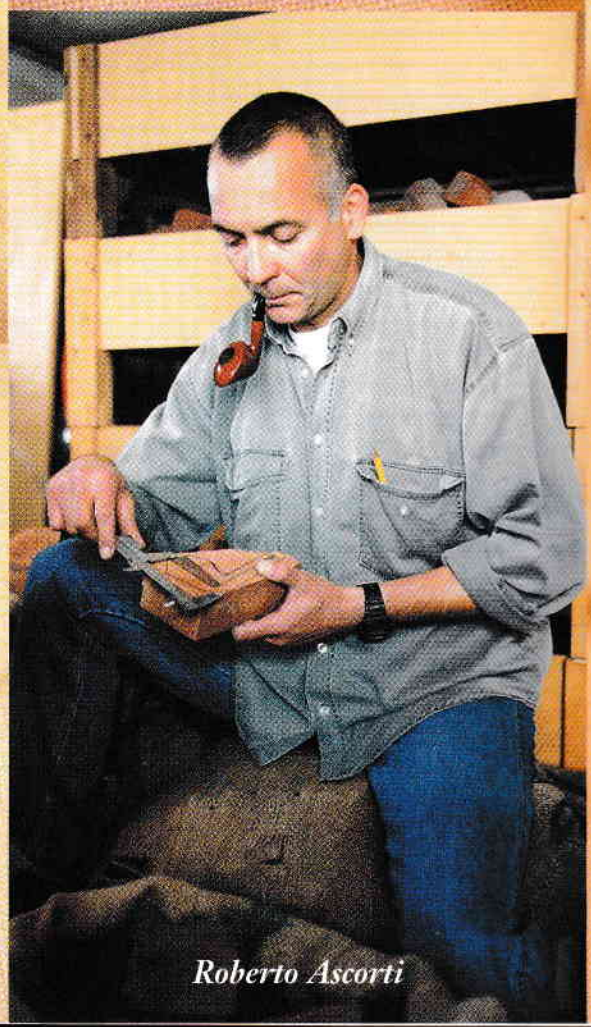
USA



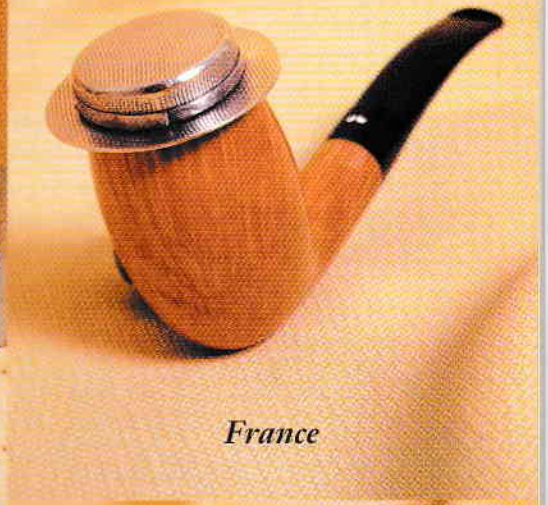
Spain



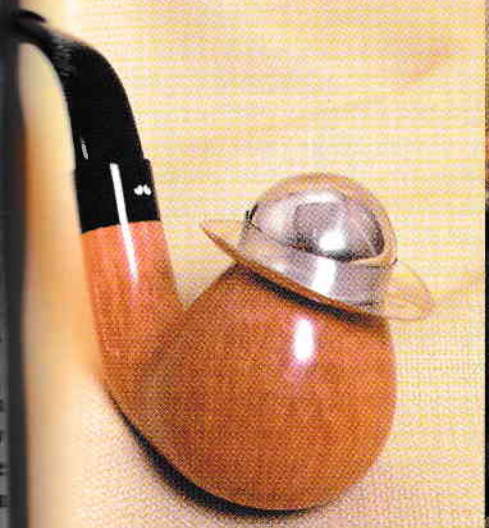
Mexico



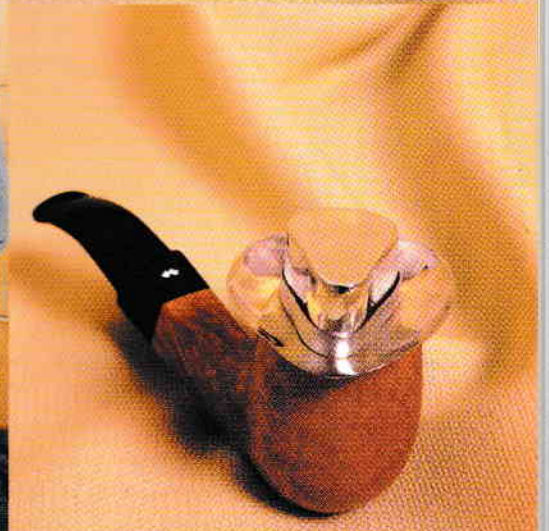
Roberto Ascorti



France



Germany



Italy

Praising the pipe

Yesterday's Poetry, Paeans and Prose

by Ben Rapaport

At the start of the 21st century, with non-smokers and anti-smoking advocates outnumbering smokers, it is hard for many to accept that, a century or so ago, a device that offered men and women great personal pleasure and enjoyment, the humble pipe, was revered. From Elizabethan days until about the mid-20th century, pipes and tobacco served as positive symbols in literature. The prevalent view of that day is described in the prologue of a mid-20th-century anthology of nicotian poems that reads, in part:

> Smoking today is taken for granted, in art and literature as well as in life. That was not always so...They [the verses] remind us that even in the days before singing commercials, the joys of smoking did not go unsung. More important, perhaps, they evoke times when tobacco was still an exotic flower and when smoking was not an automatic gesture, but a ritual rich in mystery, romance and sometimes humor.[1]

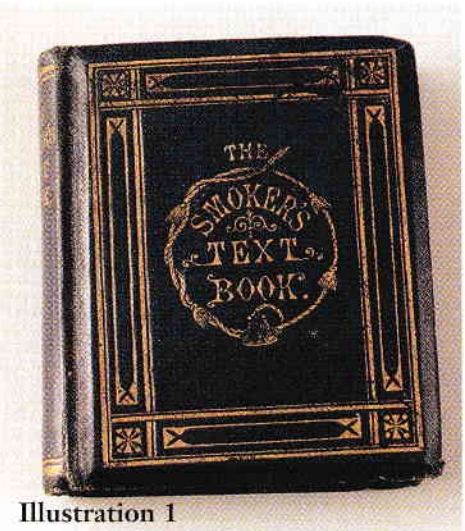


Illustration 1

J. Hamer; The Smoker's Text-Book, *1863 (photograph by Gary R. Coppage/PPI)*

Observed another: "When tobacco was once discovered, these virtues had to wait no long time for appreciation and praise."[2] Expressed similarly in a new book from Great Britain about the social custom of smoking: "What was perhaps specific to the late nineteenth-century praise of tobacco was the degree to which tobacco was anthropomorphised into a trusty companion, feminised into a wife or lover, and even deified into a God itself."[3]

Smoking was the great peacemaker and the contemplative man's recreation. In an essay on pipe smoking, Julian Hawthorne, the son of one of America's greatest writers, Nathaniel Hawthorne, asked: "What other friend has been so finely sympathetic, so unobtrusively consoling, so seldom unwelcome?"[4] His view was mainstream for the period, and he was not alone. A prolific writer of the period, J.W. Cundall, opined: "It may indeed be not unfairly argued that the 'sacred fire' in not a few cases would never have burnt at all had it not been kept alight by the glowing pipe."[5] So, ample evidence exists of this once-upon-a-time, in-fashion school of tobacco thought.

Today, however, in many quarters around the globe, as an outgrowth of anti-tobacco sentiment, the pipe, rather than being revered, is reviled.

From about 1600 onward, along with historical, technical and scientific studies on the tobacco plant, many treatises were devoted solely to tobacco's social and cultural uses. The most famous fictional work of the 19th-century lauding pipe smoking was James Barrie's *My Lady Nicotine: A Study in Smoke* (1890). Much earlier, however, starting around 1825, and lasting for about a century, was the "intoxicating and romantic era of smoke

[1] Reynolds Metals Company, *In Praise of Tobacco: A Collection of Poems from Many Pens* (Richmond, 1960).
[2] William G. Hutchinson (ed.), *Lyra Nicotiana: Poems and Verses Concerning Tobacco* (London, Walter Scott Limited, 1898), xx.
[3] Matthew Hilton, *Smoking in British Popular Culture, 1800-2000. Perfect Pleasures* (Manchester, Manchester University Press, 2000), 32.
[4] Julian Hawthorne, "A Peaceful Pipe," *The Galaxy*, Vol. 20, Issue 5, (November 1875), 686.
[5] J.W. Cundall, *Pipes and Tobacco: Being a Discourse on Smoking and Smokers* (London, Greening & Co., Ltd., 1901), 70.

Illustration 2

An assortment of early 20th-century calendars: left, 1915; center, 1908; right, 1904 (photograph by Gary R. Coppage/PPI)

during which were published many miscellanies and anthologies of original writings that regaled, not rebuffed, the pipe.[6] Charles Kingsley's 1855 political and social novel, *Westward Ho! or the Voyages and Adventures of Sir Amyas Leigh, Knight of Burrough, in the County of Devon, in the Reign of Her Most Glorious Majesty Queen Elizabeth*, offers vivid evidence that tobacco was admired, not admonished. In it, a passage cites tobacco as a "lone man's companion, a bachelor's friend, a hungry man's food, a sad man's cordial, a wakeful man's sleep, and a chilly man's fire."

Most of the miscellanies and anthologies contain an assortment of short rhymes, satire, epigrams, refrains and occasional prose dedicated not only to the pipe, but also to snuff, cigars and cigarettes. These writings were an assortment of positive and praiseworthy statements of fact, anecdote and fanciful thought. The most unique volume, by far, in this writing genre is J. Hamer's *The Smoker's Text-Book* (1863), dedicated to "All True Smokers, of Every Land and Clime" (**Illustration 1**).[7] Not only is this anthology replete with pro-smoking thematic passages, but it is also the smallest volume to have been published on the subject; it measures a mere 2.5 inches wide and 2.75 inches high![8]

Many other examples evidence the universal enthusiastic acceptance of smoking, principally of the pipe, expressed through the medium of literature. In one of three popular collections that John Bain Jr. compiled during a decade of research appears Sigel Roush's 1894 poem, "To My Pipe—A Tintinnabulation." It begins:

> O, I love the merry gurgle of my pipe, Brier pipe;
> When the flavor of the weed within is ripe
> What a lullaby it purls,
> As the smoke around me curls.[9]

A rondelet, "The Day," from an anonymous 19th-century bard, also heaped praise on the briar:

> To have lived through such a day
> Seems longevity enough.
> As even a sage might say,
> To have lived through such a day,
> In such a delightful way,
> With a brier-wood pipe to puff—
> To have lived through such a day
> Seems longevity enough.[10]

A contemporary of Bain, Joseph Knight, is credited with two compilations—*A Smoker's Reveries* (1909) and *Pipe and Pouch* (1894). On page 29 of *A Smoker's Reveries* appears this anonymous poet's rhyming affection for "The Corncob Pipe":

> Its bowl, so round, is stained and

[5] For a detailed account of the popularity of such books, see Eugene Umberger, "The Smoker's Library: Collecting Possibilities in Turn-of-the-Century Tobacco Literature," *Biblion*, The Bulletin of the New York Public Library, Vol. 5, No. 1 (Fall 1996), 118-146.

[6] This and all the other examples illustrated in this article are from the author's private library.

[7] Cope's Tobacco Plant, Liverpool, England, reprinted Hamer's opus as *Smoke Room Booklet Number 1* (1889).

[8] John Bain Jr., *Tobacco in Song and Story* (Boston, H.M. Caldwell Co., 1896), 139. Bain's other compilations were *Tobacco Leaves* (1903) and *Cigarettes in Fact and Fancy* (1906).

browned
By many a soothing draft;
Its stem is plain, nor would I fain
Have one of daintier craft.
No carving nice or quaint device
Could swell the pleasures ripe
That come to me, so full, so free
From out my corncob pipe.

Three volumes glorify pipes and tobacco using a calendar as the medium for the message (**Illustration 2**). *My Lady Nicotine: The Smoker's Calendar for 1915*, contains a discrete epigram for each day of week; the epigram for July 25–31 is attributed to a member of Parliament, John Chilcote: "In real distress, in the solving of a question, the fighting of a difficulty, a pipe is man's eternal solace."[11] *The Smoker's Year Book* is a rather slim art nouveau-illustrated book consisting of a mere 12 pages of verse, one verse consecrated to each month of the year, and each verse accompanied by original graphic art. This is a snippet of the verse for May 1908:

Now I fill my fragrant briar,
Lo! It glows with gentle fire,
Wafting scented wreaths of love
To the little leaves above.[12]

The third item is a mensal, and the page for June, titled "The Comforter," includes this anonymously written rhyme:

I owe to smoking more or less
Through life the whole of my success.
With trusty pipe I'm sage and wise;
Without, I'm dull as cloudy skies.[13]

Corncob and briar pipes were not the only ones venerated in verse. Homage was paid to all manner of pipes, as in this anonymously written and undated ode, "Paradise Enough":

An easy chair, a book not overtough,
A warden pipe, and some good smoking stuff,
A trusty pal, not too inclined to spout–
Oh, these, methinks, were Paradise enough.[14]

Those familiar with clay tobacco pipes will recognize the pipe in question in the previous poem, the long-stemmed churchwarden. Paeans to the ubiquitous, generic, garden-variety smoking pipe in literature were just as commonplace. The first stanza of Henry Fielding's mid-18th-century poem, "A Pipe of Tobacco," begins:

Let the learned talk of books,
The glutton of cooks,
The lover of Celia's soft smack – O!
No mortal can boast
So noble a toast
As a pipe of accepted tobacco![15]

Even songs exhibited tobacco-friendly verses. One composer scripted fervor, zest and enthusiasm for the pipe in this refrain:

Let them be clumsy, or let them be slim,
Light or heavy, I care not a feather;
So fill them with 'Baccy right up to the rim.
And let us all smoke them together.
Fill them up tight,
Give 'em a light,
I'll wager a smoke will set everything right.[16]

Another song's verses provide further evidence of the exalted position that pipe smoking held long ago:

All hail! To thee, Pipe!
Long life to thee, Bowl!
You quicken the tho't
You uplift the soul![17]

Three noteworthy books deserve special mention, because each consists wholly, totally and solely of one continuous English-language hymn to tobacco comprising the entire book.[18] *A Romance in Smoke* (**Illustration 3, left**) is rhyme with supporting original line drawings detailing the birth, youth, adulthood and eventual marriage of an avid pipe smoker; the last two lines of the poem on page 26 speak volumes: "Hark! baby's awake, I can tell by the shout/The romance is over, my pipe has gone out." *Thus Think and Smoke Tobacco* (**Illustration 3, right**) is a great read. Moreover, it's a book collector's dream, because the poem is printed on heavy card stock; the covers are an original creative design; and the stylized title is embossed in gold and crimson-red. *The Weed* contains a three-part poem consisting of 95 single-spaced pages (on average, 25 lines per page) of uninterrupted rhyming verse; a brief excerpt on page 11 contains the author's colorful interpretation of the ritual of lighting his meerschaum pipe:

And conjured by combustion, veiled in smoke,
The subtle genius whom these rites invoke
Its cloudy wrappings to the eye reveals,
And through the amber on its mission steals.

Eulogistic prose also abounded. In Julian Ralph's tale of the wild woods, "My Pipe," passage after passage recounts the narrator's romance with the ritual of lighting

[11] Anonymous, *My Lady Nicotine: The Smoker's Calendar for 1915* (London, Hills & Co., Ltd., 1915).
[12] Oliver Herford and Sewell Collins, *The Smoker's Year Book* (New York, Moffat, Yard & Company, 1908).
[13] F. Miltoun, *The Sov'rane Herb and The Smoker's Year:. A Calendar for MDCCCV* (Boston, L.C. Page & Company, 1905).
[14] A. Patterson Webb (comp.), *The Fragrant Weed* (New York, Thomas Y. Crowell Co.), 46.
[15] Charles Welsh (coll.), *The Fragrant Weed: Some of the Good things Which Have Been Said or Sung About Tobacco* (New York, The Dodge Publishing Co., 1907), 51.
[16] "A Song, After Sheridan," from "Cope's Tobacco Plant," in Albert E. Sims (comp.), *The Witching Weed* (London, George G. Harrap & Co., 1912), 59.
[17] Emery Davis Potter, *Ode to My Pipe* (Toledo, The Franklin Printing & Engraving Co., 1905).
[18] Daniel C. Reynolds, *A Romance in Smoke* (Providence, no publisher, 1876); George Wharton Edwards, *Thus Think and Smoke Tobacco: A Rhyme (XVII Century)* (New York, Frederick A. Stokes Company, 1891); and Charles Walter Palmer, *The Weed: A Poem* (London, C. Kegan Paul & Co., 1880).

Illustration 3: Two handsomely designed and artful celebrations of pipe smoking, *A Romance in Smoke*, 1876 (top), and *Thus Think and Smoke Tobacco: A Rhyme (XVII Century)*, 1891 (bottom) (photograph by Gary R. Coppage/PPI)

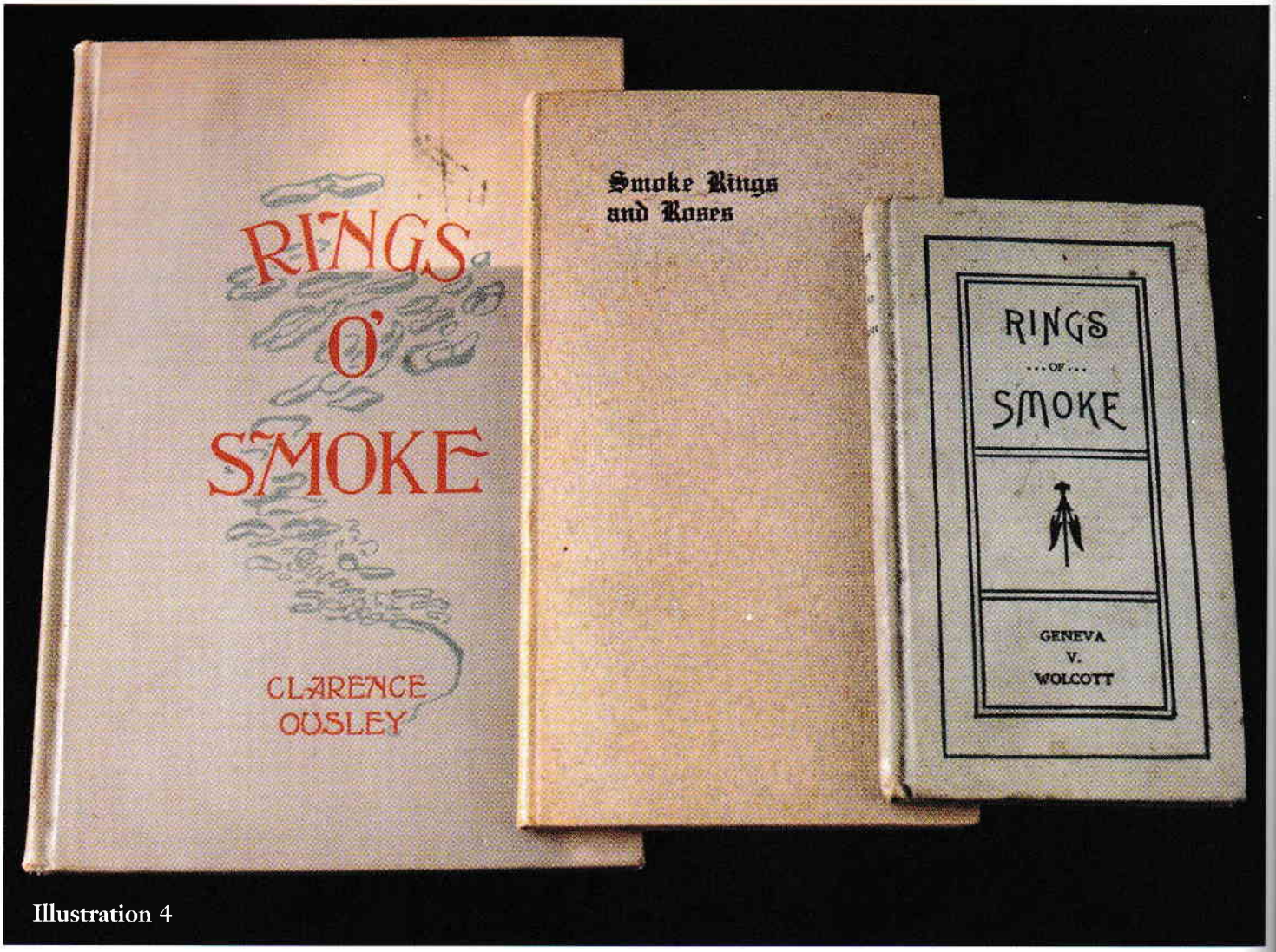


Illustration 4

Ousley, Rings O' Smoke, *1902; Chaffee*, Smoke Rings and Roses, *1904; and Wolcott*, Rings of Smoke, *1902 (photograph by Gary R. Coppage/PPI)*

ing and inhaling his pipe, and this fragment is a typical example: "...rod in hand and pipe in mouth—who that has tasted that bliss will deny the part which the pipe plays in perfecting its charms."[19] Similar contemplation can be found in all sorts of literary discourse of the day, and one of the best is the frontispiece of Jerome K. Jerome's *The Idle Thoughts of an Idle Fellow* (1886). Jerome dedicated this book to many friends, including his most loyal:

> To the companion of my idle hours,
> The soother of my sorrows,
> The confidant of my joys and hopes–
> My oldest and strongest pipe,
> This little volume is gratefully and
> affectionately dedicated.

Maxims, adages, catchphrases, proverbs and epigrams about pipes and tobacco also frequent the pages of a few of these anthologies. A small sampling attests to their often clever and witty nature:

> "A pull in the pipe is worth two in the pouch."
> "Home is where the pipe is."
> "The pipe's the measure of the man."
> "A pipe a day keeps the microbes away."
> "Better to have smoked and coughed, than never to have smoked at all."
> "Fill the bowl, you jolly soul, and burn all sorrow to a coal."[20]

Perhaps the most charming epigram in print extols pipe smoking's greatest virtue:

> "Your pipe's your friend!
> A greater friend am I;
> For in itself that friend will lack
> What I supply."[21]

Prose dedicated to the pipe and tobacco represents a wide range and breadth of what was once a very prolific subject of writing and publishing. Two more illustrations containing a selection of other pro-smoking chapbooks, *vade mecums* and monographs serve as yet

[19] Arthur Gray, *Bath Robes and Bachelors and Other Good Things* (New York, H.M. Caldwell Co., 1897), 77.
[20] Sims, 191-200.
[21] Ibid., 201.

Illustration 5

Some mid-to-late 19th-century works dedicated to pipe smoking and tobacco use that exhibit a variety of formats, styles and bindings (photograph by Gary R. Coppage/PPI)

more examples of the popularity of this genre. **Illustration 4** depicts an interesting composition of pro-smoking prose and poetry: three different books, three different authors, yet three very similar titles. **Illustration 5** presents a small assortment of collectible 19th-century literature in various sizes, formats and bindings.

Puffing poets and pipe-smoking sonneteers abounded a century or so ago, and their literary contributions have been inked for perpetuity. Hopefully, this small treatise will be just enough to sate the mind of the curious and whet the appetite of the inquisitive. Many examples of pipe and tobacco poetry can be found within dusty, old books on the library shelf. A bibliography accompanies this essay to aid those who would like to read more odes to smoking. Other examples can be found on the Web at *http://shift.merriweb.com.au/books/tobacco/biblio.html*. This short list should serve as a solid foundation for further research into the romantic era of the pipe. ***P&T***

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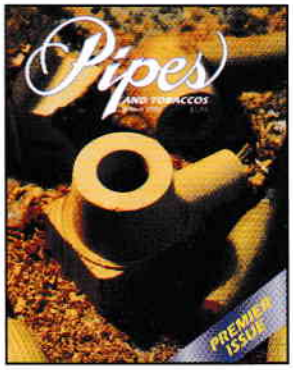

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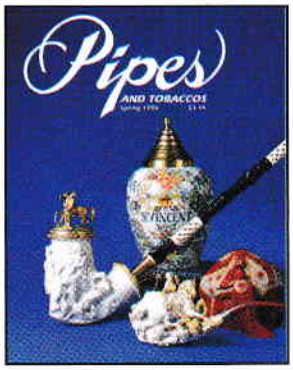

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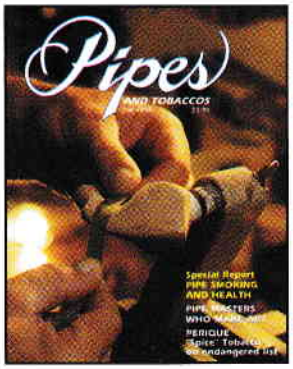

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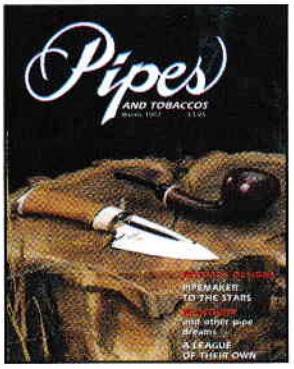

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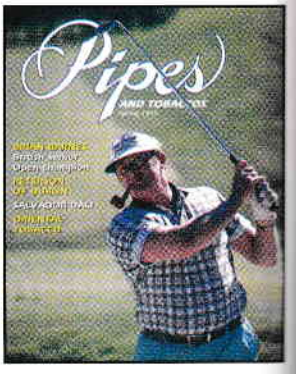

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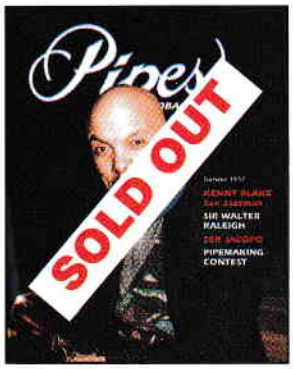

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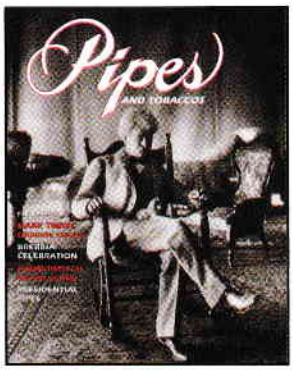

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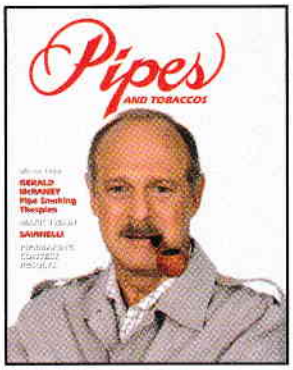

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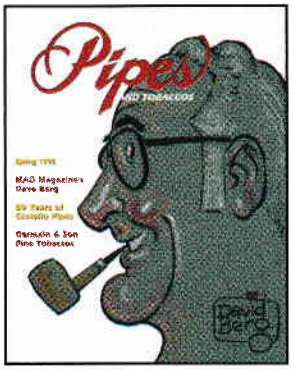

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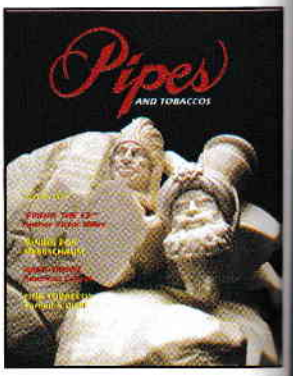

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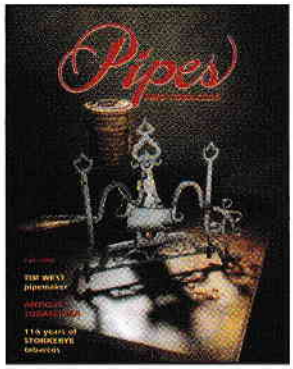

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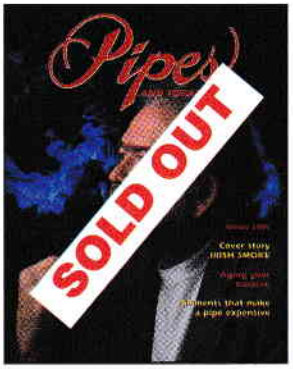

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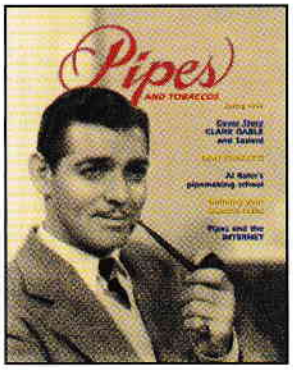

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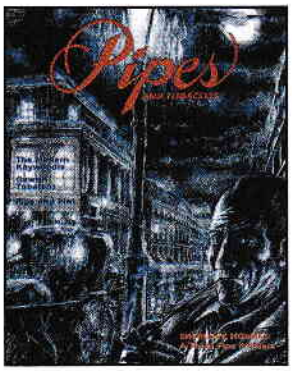

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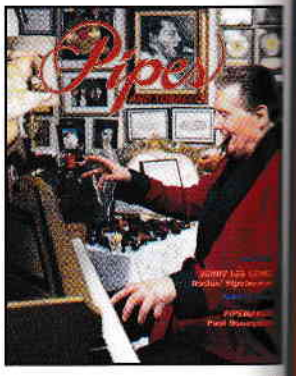

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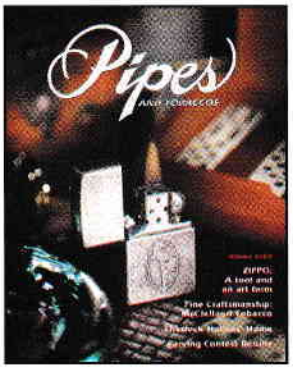

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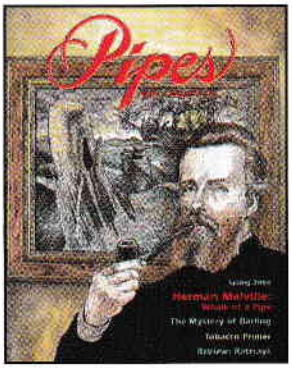

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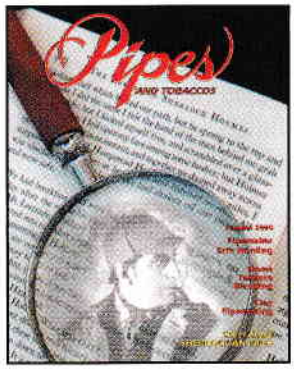

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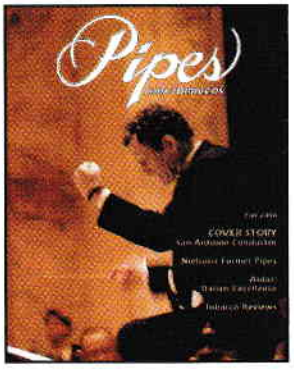

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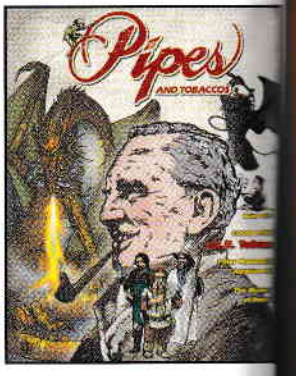

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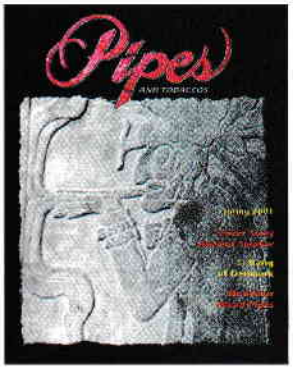

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A Symphony in Smoke

The music of briar is brought to life in the talented hands of Bruto Sordini

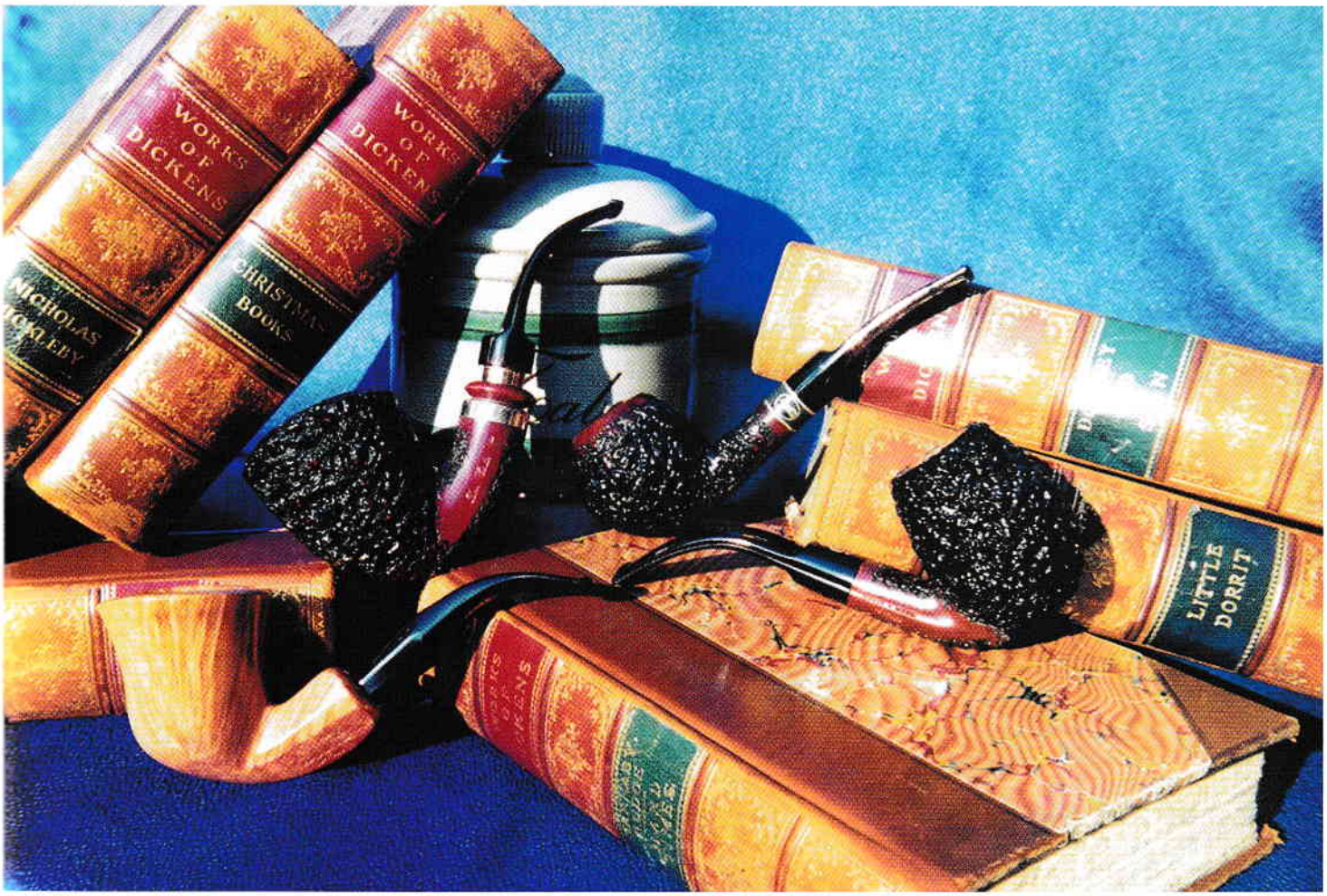
by Steve Beaty and Monica Alderighi

Famiglia. Family. When one visits the Don Carlos pipe company, there is an immediate feeling of family, not only among those who work there but toward those who enter the doors of the shop as well. The patriarch and matriarch of Don Carlos are Bruto and Rosaria Sordini. Cagli (Cah-lyee), Italy is their home, a picturesque town of 6,000 inhabitants about 50 kilometers from the Adriatic. It is a half-hour drive from the nearest train station (in the town of Fabriano), and many of the peaks on the surrounding mountains had snow on them when we visited in mid-November.

Bruto Sordini started smoking pipes at age 17, and convinced his high school to allow the smoking of pipes—previously only cigarettes had been allowed. Soon after, he became dissatisfied with the pipes available to buy and decided to learn how to make them himself. He was attending medical school by the time he found an 82-year-old man in Cagli who knew how to make pipes. Sordini convinced the pipemaker to make one pipe to his own specifications. A complication arose, though: Neither he nor the pipemaker had any blocks of raw briar, and the pipemaker was too old to gather any. So Sordini went to the mountains and brought back to the pipemaker a sample of each of the plants he encountered, not knowing what a heath plant (the source of briar) looked like. In the end, he still didn't know: He had brought back samples of every plant in the region, except the heath!

Bruto Sordini looks through his stock of aging briar.

Luckily, Sordini did find a source of briar and ordered 11 blocks. The elderly pipemaker began to make a pipe, showing Sordini the process. The pipemaker stopped work on the pipes—Sordini speculates that he grew tired or bored—and Sordini finished the work himself. He had shared the cost of the raw briar with three other pipe smokers in Cagli, so he made pipes for them out of the remaining blocks. Others who saw the pipes liked the results very much and asked where they had been bought. The



pipemaker's wife said Sordini could make a living making pipes, but Sordini did not believe it. Add the fact that his family was counting on his becoming a doctor, and it is remarkable that making pipes became his career. Indeed, Sordini originally kept the fact that he was making pipes a secret from his parents. His mother was surprised to find one of the pipes he made early on, as she expected him to be spending his time studying. To make his initial pipes, Sordini used nothing but hand tools—no power tools at all. While hand tools may be useful for learning about the basics of pipemaking, they cannot sustain the production of more than a few pipes a month.

The Don Carlos shop is large, with one wall devoted to floor-to-ceiling windows, letting natural light stream in. A dust control system dominates the ceiling, its octopus-like arms effectively removing the vast amounts of briar dust created when a pipe is completely handmade. Sordini shapes the pipes at a single sanding station. Four other stations are set up for various finishing tasks. A number of plastic bins are scattered around, each containing pipes in the same phase of creation. Jars with different colored stains are on a shelf. An aura of controlled chaos pervades. When creating a work for public performance, an orchestra must have many different voices, all of which follow the conductor. The final polish of the performance is not easily visible during rehearsals, but in the end, a beautiful piece of music is created. At Don Carlos, Sordini is both composer and conductor, and he has three very talented performers working in concert with him—a quartet that produces music to see, taste and touch, if you will. The logo on a Don Carlos pipe box is a conductor with the baton in the left hand instead of the usual right. Sordini's wife, Rosaria, notes that the choice is conscious: Pipemakers use their left hands more often when making a pipe. Until recently, the logo on the stem was a simple inlaid white stripe, reminding one again of a conductor's baton. But now, Don Carlos pipes have an inlaid musical note on the stem instead of the white stripe.

The area around Cagli is home to a number of pipemaking factories, including Mastro de Paja, from which Sordini started buying briar, originally producing one pipe a day. Later, Sordini worked directly for Mastro for five years. He then worked for several area pipemakers for another three years. At one point, Mastro de Paja divided into two companies, and one of the carvers, Giancarlo Guidi, asked Sordini to join him; together they formed Ser Jacopo. Sordini's plan at the time was to work for two years and then return to his medical studies. One wonders what kind of doctor the world lost when Sordini's talented hands and mind turned instead to making pipes. But that loss to the world of medicine certainly became a terrific asset to the world of pipes!

In 1989, Sordini created his own company, which did not even produce pipes. The company made accessories such as briar wrappers for lighters and briar buttons for fur coats. In 1990, he

started making pipes under the Res name ("res" is Latin for "thing"). Many mistook the name to be Rex (king), so in 1991, he started calling the pipes Don Carlos, after an opera by Giuseppe Verdi, his favorite composer. Verdi is considered by many to be the most talented of all Italian opera composers, making the Don Carlos name a fitting moniker for Sordini's work.

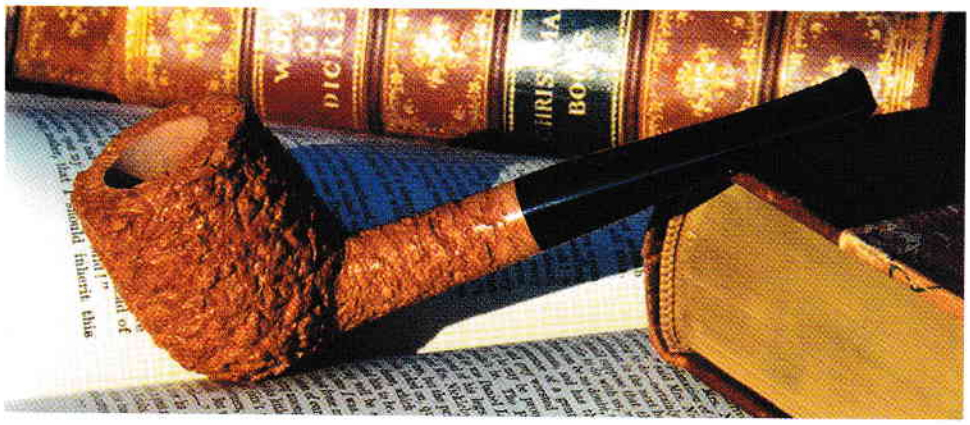
The Sordini family home has a shed out back containing 10,000 blocks of raw briar. Sordini tests those that are ready to become pipes by knocking them together and listening for a particular sound—the notes that will make a fine smoking instrument. His one requirement for the wood that he buys is that it be wet (he therefore does not buy briar during the summer), as he wants it to dry under his care. He believes that wet briar must be cared for from the very beginning "like a baby." Sordini is a firm believer in the benefits of long-term air-drying of briar in order to make a high-quality pipe. The wood is aged at least two years before any work is done, and Sordini has nine-year-old wood available in his wood pile. He is not always sure where his briar comes from, because his suppliers get it from various regions (although he believes most of it comes from Calabria), but the long air-drying process tends to equalize the smoking qualities.

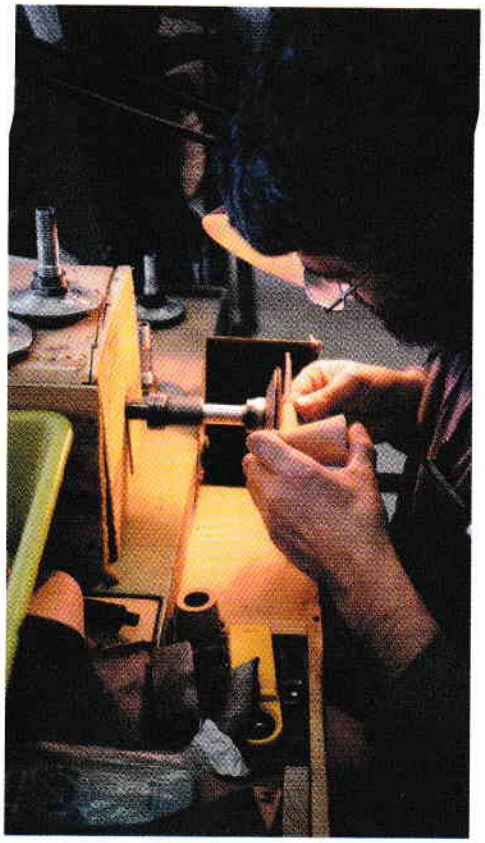
The Sordinis do not agree completely about what makes a Don Carlos pipe special. Bruto says it is primarily the taste, as well as the pipes come ready to smoke and last a lifetime. Rosaria, on the other hand, attributes the uniqueness to Bruto's hands. She says she can tell a Don Carlos pipe from a long way off, as most have a visible discontinuity between the bowl and stem. That is, the bowl and stem are definitely two different entities in a Don Carlos pipe. This in no way distracts from the harmony of the entire pipe but serves as a counterpoint, balancing the overall score and creating a perfect tension between the elements.

Further evidence of the familial nature of Don Carlos is the recent addition of a remarkable young woman to the team. The story goes that Sordini was talking one day with the postman—probably an everyday occurrence at the friendliest shop in Cagli—about his need for another skilled woodworker. It turned out the postman had a daughter who might be interested in just such work. The match could not have been better. Simona Santini Simoncelli joined Don Carlos and works on many of the tasks involved in completing a pipe. With apparently perfect three-dimensional visualization she is able to perform the difficult task of drilling the bores as if born to it. "Works" isn't exactly the right term, as Bruto and Rosaria both say she has immense natural talent for pipemaking and "never makes a mistake"—seemingly words from proud parents. Indeed, Simona fondly states she now has two sets of parents.

Rounding out the Don Carlos family is Oscar Genovesi, who does the wonderful Don Carlos rustication and has worked for the company for 10 years. Sordini likes pipes that are rusticated because they are bought due to their shape and design instead of their graining, which showcases the work of the creator, not the wood. As we watched the creation of a pipe, it went from a probable smooth to a definite rustication, back to a probable smooth again with the appearance and disappearance of flaws. Rusticated pipes take more operations, if not always more work, than do smooth ones—Sordini has counted 52 different steps that it takes to produce one. Briar in the process of becoming a pipe may be stained so flaws may be seen. Pipemakers also use magnifying glasses to examine the wood for imperfections, and they may reshape a pipe if its initial shape shows many flaws.

Don Carlos produces between 800 and 2,000 pipes a year, with the majority sold in the United States and Germany. In keeping with the family nature of the business, Sordini prefers to think of his customers as





friends. Indeed, he has been known to ship pipes to people without first charging them, allowing them to buy the ones they like and send the rest back—not the way many businesses are run, but very fitting for this wonderful group of people.

The Sordini family gives back to the town that has given them a home for so many years. Sordini carved a special pipe marked Cum Corde, meaning "from the heart." It was auctioned on the Internet and all proceeds are going to a nursing home in Cagli founded in 1890. More than 120 photos were taken during the creation of the pipe, and the winning bidder received three diskettes with computer scans of all of them. Sordini intends this to become an annual event, and we applaud him for using his skills in such a benevolent undertaking.

Asked about the state of Italian pipemaking, Sordini believes it is currently quite strong and getting stronger. He states that competition among the makers has by and large been very good, encouraging everyone to create better pipes. When one smokes a Don Carlos pipe, there is no doubt that its taste is world-class. We left with the feeling that Sordini is the concertmaster—the first violinist—of a quartet that makes beautiful pipe music. ***P&T***

"It may be a good thing to copy reality, but to invent reality is much, much better."
—Giuseppe Verdi, 1876

Not content to make only interpretations of classical pipes, Sordini invented and holds a patent for a drinkless system pipe, the Hydra. The Hydra, of course, is the mythical water beast that starts with nine heads, but grows two heads in place of any one lopped off. The Greek root word is "hydro," which literally means "water" in English. Anyone who has tasted a mouthful of tobacco condensate knows what a beast Sordini has slain with his invention. Unlike the Peterson system pipes, the liquid is collected not in a shank reservoir but in a stem extension.

Don Carlos pipes are graded with musical notes. For the rusticated pipes, the one notes have dark stain, the twos have light stain and the threes are semi-rusticated. For smooth finishes, the one-notes have either light or dark stain, with the twos and threes being differentiated by graining. The smooth three-notes are also known as the choral series. Of a higher quality are a few pipes with spectacular wood that are marked "Straight Grain." Sordini is in the process of creating another line of pipes, known as Symphony, which will have hand-chosen ebauchons in nine classic shapes, one for each of Beethoven's nine symphonies.

For very special pipes, there is the Ars Et Labor designation, which is Latin for "art and labor," a title used by medieval artisans for the art they expressed through their labor. For Don Carlos, these are pipes with extraordinary distinctiveness, and include:

- pipes created for a particular collector
- pipes with a shape or grain which exceeds the range of the note-rated pipes
- pipes created for special occasions, such as the opening of the new shop or a Sordini wedding anniversary

There are a number of the Ars Et Labor pipes on display at the Sordini workshop that are not for sale. Sordini insists they have too much meaning to be sold.

Don Carlos pipes are available at fine tobacco shops everywhere, and are distributed by James B. Russell, 25 Parkway, Upper Saddle River, NJ 07458; telephone: 800.221.7738; or visit *www.jamesbrussell.com*.

Dear Readers:
I'd like to take an opportunity in this issue to apologize to the many, many folks who have written, but not received answers to the questions they have posed. I know it must be frustrating, and the considerate and polite thing for me to do is answer each question personally. I wish I could. However, the amount of mail is overwhelming (about 1200 e-mails a month plus considerable postal correspondence) and I am unable to provide personal answers for each inquiry.

There are, however, a number of frequently asked questions, and perhaps if I explain *P&T*'s position on some of them here, we can make the process less discouraging.

Probably the most often asked questions we receive are requests for contact information for various people and companies. We get several phone calls, letters and e-mails every day requesting contact information for retail shops around the world, pipemakers, distributors, manufacturers, collectors, contributors and an interesting variety that defies categorization. I have a big Rolodex, and if the number or address requested is in there, I try to forward the information immediately. If I have to hunt for the information, the request goes in a big stack of letters that I tell myself I'll answer when I get time. But realistically, there are too many. I would very much like to accommodate everyone, but with approximately 50 to 100 requests a week for such information, it gets intimidating.

We also get many requests for information on where to buy particular products. The answer is: At your local tobacco shop. It would be impossible for us to maintain a database of the inventory of all the retail shops in existence, and it would be an unfair bias for us to recommend only a few shops. *P&T* maintains a policy of supporting local tobacconists everywhere. We know that many of you are looking for products not carried by your local shop. Still, you may be surprised at how easily your local shop can order any item you're looking for—you just need to ask. They are unlikely to turn down a guaranteed sale, and they are in business to provide good service for you. We do try to provide phone numbers and addresses of the distributors of products when they appear in *P&T*, and it is they who are best equipped to tell you the location of the nearest shop carrying the product in question.

Another common question goes something like this:

Dear Chuck,
I used to buy a tobacco blend called Rudy's Best Blend from a shop that went out of business 20 years ago. I don't remember the owner's name, but it wasn't Rudy. He became a dentist and moved to Wyoming with his wife's stepsister, anyway. Where can I buy this blend now? ▶

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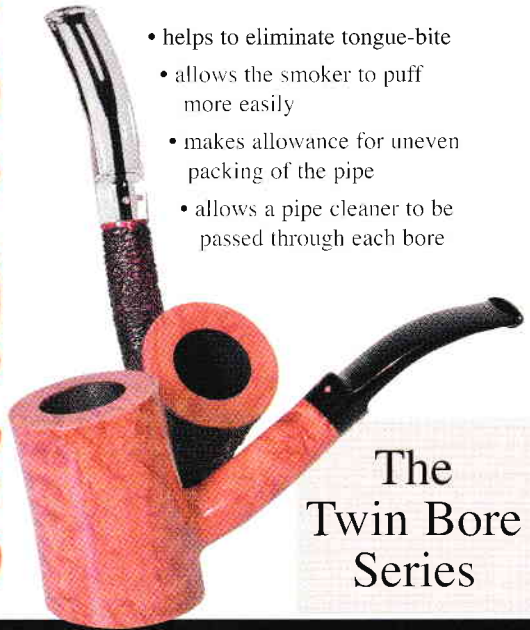
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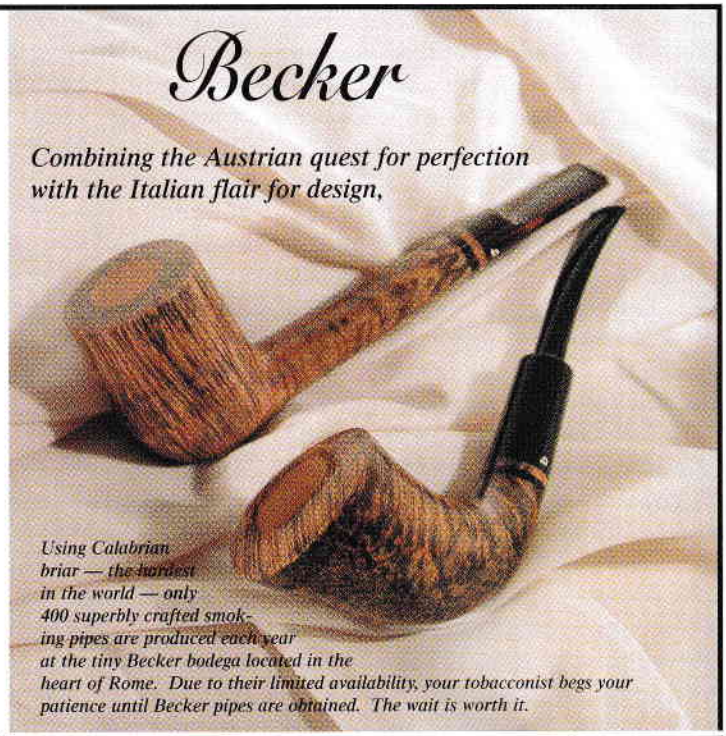
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On rare occasions, I have actually been able to track this sort of thing down—but not usually. Many tobacco shops blend their own tobaccos, and if the proprietors or employees are not available, there is no way to find the blends. Shops often buy bulk blends from distributors, and such blends may be common to many different shops. But since retailers tend to make up their own names for the blends, it's difficult to figure out which one it might be. I suggest experimentation. If you're looking for a particular English blend, try as many different English blends as you can. The fun is in the experimentation, after all. But remember, even if you could find that long lost blend, it would taste different to you today than it did 20 years ago. I understand the value of nostalgia, but this is another impossible mission for us.

Here is another sample letter:

Dear Chuck,
My grandfather left me a meerschaum pipe, beautifully carved in the shape of a horse's head. It has a leather-covered case and is in fair condition. What is the value of this pipe?

The true answer—and this is not meant to be trite or disrespectful—is that any vintage pipe is worth whatever someone is willing to pay for it, and that amount can vary drastically. If you watch one of the Internet auction sites, such as eBay, you may see a pipe bring $100 one week, and a similar pipe in the same condition bring only $15 the next week. Furthermore, it is impossible to appraise a pipe's value without seeing it. Photos are not enough, because the value can be utterly ruined by very subtle problems, such as a hairline crack in the shank, an imminent burnout in a briar bowl, a replacement stem, a repair or an alteration to the top of the bowl. Obviously, our primary business here is to write and produce this magazine, and we would discourage people from sending pipes for appraisal. Besides, if you send me a pipe, I'm keeping it.

Before you are completely discouraged by this list of what we can't provide, let me tell you what was originally envisioned for this column, and the type of questions we encourage. More than just a venue for asking questions, "Ask Chuck" was intended to be a way for all of us to share information. I personally do not know a whole lot—I'm just the guy who types this stuff. But I do try to find the experts who *can* answer your questions. Still, *you* are often the expert. If you see a question here that you have some information about, please forward it. The history of many pipe brands remains an oral tradition, and if we are to have it written down, this is the place to do it.

Now, we must all accept, I'm afraid, that there are thousands of questions that simply have no answer, because they are too subjective. "What is the best pipe made?" for example, is the opening volley of a debate, not really a question. Also, because there have

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been tens of thousands of different brands of pipes, information on most of them is simply impossible to obtain. Still, many questions are of interest to all of us.

If you would like a pipe identified, good-quality photos are always a huge help. Dark, out-of-focus photos are almost useless, so try to send good pictures. If a close-up photo of the nomenclature is impossible, please provide an exact description—sometimes, very subtle differences in the stampings of a pipe make a big difference in the year it was made, for example.

Questions about smoking techniques; storage of tobacco and pipes; identification of pipes; short histories; questions about lighters, racks, butane, or any accessories; traditions, anecdotes about famous smokers; or inquiries into the science of tobacco—all of these are welcome.

This is not meant to entirely dissuade simpler questions, questions of interest only to specific individuals. If you need a phone number, I won't guarantee that we can provide it. But you can increase the likelihood of an answer if you send a self-addressed, stamped postcard.

I hope to "reset" this column and be able to investigate more questions of interest to us all. Anything that would be of interest to a moderate number of readers is appropriate. I hope you will consider submitting such questions. And if you know alternate answers to previously published questions, send those, too—we'd all like to see as many interpretations as possible.

Please forgive me for omitting actual questions and answers from this installment of "Ask Chuck." But I hope, with some renewed focus, that you will see some very interesting results in the next issue of *Pipes and tobaccos*.

(Send questions to Ask Chuck, 3000 Highwoods Blvd., Suite 300, Raleigh, NC 27604-1029.)

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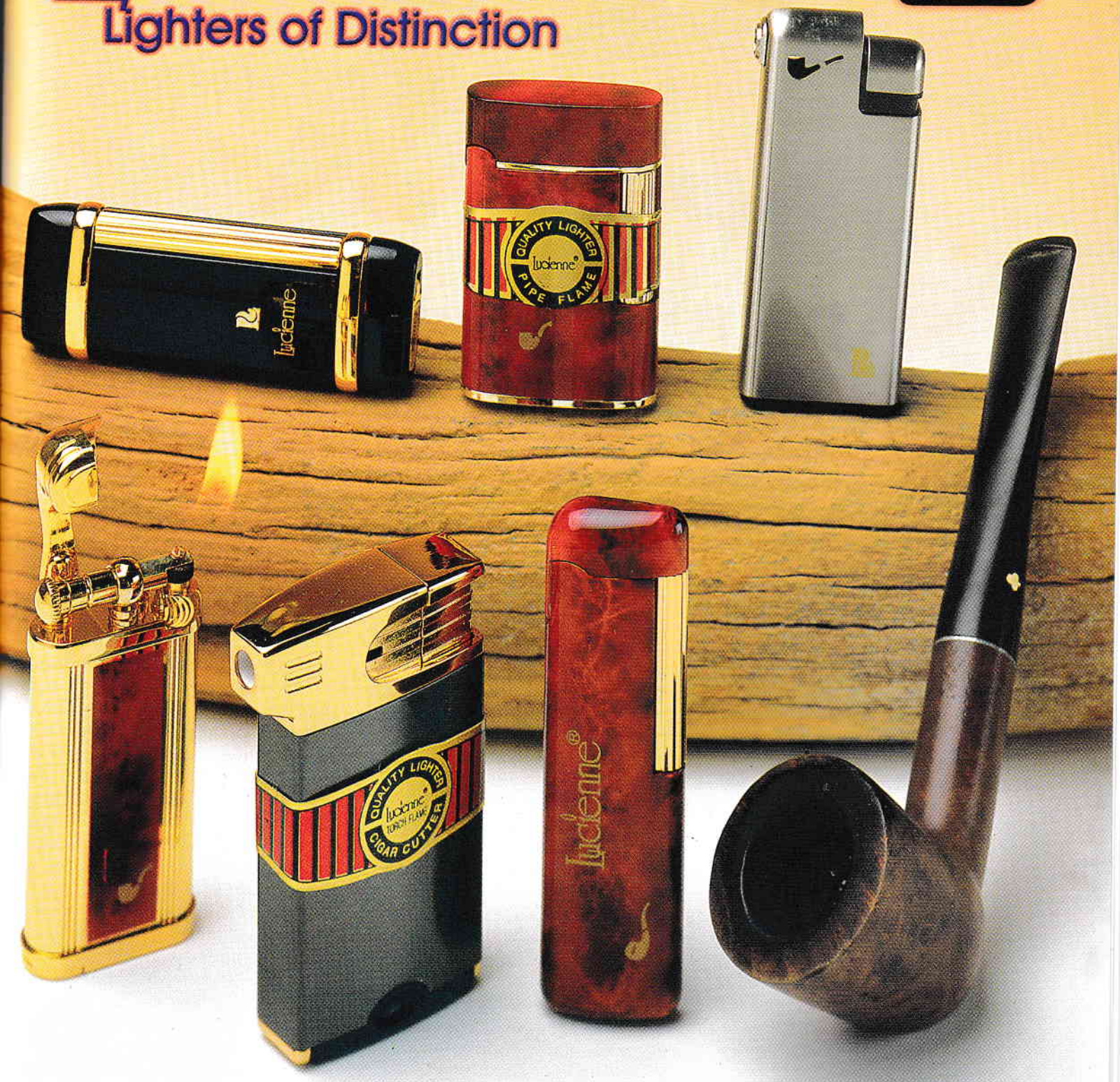

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Attempt to Create U.S. Pipe-Smoking Team Launched

For more than 30 years, European pipe smokers have been joined together through an association of national and regional clubs known as the International Committee of Pipe Clubs (ICPC).

ICPC membership has expanded to 13 countries throughout Europe, Asia and Latin America. These member clubs gather in a different national capital each year to participate in contests known as Slow-Smoking Pipe Competitions. These competitions alternate yearly, with the World Cup one year, followed by the European Cup.

Unfortunately, American pipe smokers have been unable to participate in these competitions. The United States cannot field an official pipe-smoking team until it has created a national pipe club that belongs to the ICPC.

An effort has begun to create a national governing committee that will bring together all local, regional and statewide pipe clubs into a not-for-profit organization that will comply with ICPC rules and regulations. If successful, American pipe smokers will be able to represent the United States and test their mettle against some of the world's finest smokers.

So far, two entities affiliated with the U.S. tobacco industry are spearheading the effort to create a national pipe club: Music City Marketing, distributors of Stanwell, Winslow, Butz-Choquin and several other highly recognized pipe lines, and *Pipes and tobaccos* magazine.

The creation of a national pipe club in the United States will bring together all local, regional and statewide clubs under one large umbrella organization. Ultimately, founding such an organization will improve communication and build stronger camaraderie among American pipe-smoking enthusiasts.

Once an American pipe club is established in compliance with ICPC regulations, an official United States pipe-smoking team will be able to compete in the international smoking competitions hosted by ICPC. Think about it: Most of us will never be able to represent our country in events such as the Olympic Games, but creating a national pipe club affiliated with the ICPC gives every American pipe smoker a chance to try out for the national team. It will also bring a greater measure of international respect and prestige to the American pipe hobby. Who knows—someday, perhaps, the United States will even be able to host a global competition.

None of this can occur, however, without the enthusiastic support from American pipe smokers and their pipe clubs. If you have any questions regarding the ICPC, how the U.S. national pipe smoker organization might take shape, or related issues, contact Ben Rapaport, who has kindly volunteered to respond to all these questions.

Ben Rapaport, 11505 Turnbridge Lane, Reston, VA 20194-1220; phone: 703.435.8133; fax: 703.435.3852; e-mail: *benrapaport@earthlink.net.* ***P&T***

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A Sunday Up in Smoke

Pipe smokers from around the world compete to become Denmark's Pipe Smoker of the Year

By Daniel Markowski

March 18th was a normal Sunday for the majority of Danes living in Copenhagen. Most went about their normal Sunday routines, unaware that the Danish capital was hosting the 20th Annual Danish National Pipe-Smoking Championship at the Idraetshuset (the sports house).

This unusual competition was first held on March 28, 1979, in Lyngby, Denmark. Twenty people entered the contest and Vagn Lopdrup won, outlasting all other competitors with a time of 1:07:01.

The event grew in popularity and it became a challenge for promoters to find venues large enough to host the competition. The Idraetshuset hosted its first competition in 1993 and has been home to the national pipe-smoking championship ever since, because it's large enough to accommodate the 300 to 400 participants and the crowd of between 1,000 to 1,500 spectators.

Each year's competition is accompanied by an exhibition of pipes, tobacco and smoking accessories. The 2001 exhibition included companies such as Stanwell, W.Ø. Larsen, Savinelli, Bjarne, Winslow and Orlik. The special Dunhill Personality Pipe, presented to the Danish Pipe Smoker of the Year, excited a lot of interest.

(Top) Two stacks of 5,000 matches each await the first two pipe smokers who drop out of the competition. (Bottom) The four-time Danish National Pipe-Smoking Champion and world record holder, Jesper Bo Petersen, confidently prepares for this year's contest.

This gathering of pipe enthusiasts always gets a lot of positive attention from the media, who find it "cozy" that so many people take such a serious interest in pipe smoking (about 10 percent of Denmark's adult male population are pipe smokers). The four-time winner of the Danish National Championship, Jesper Bo Petersen, holds the official pipe-smoking world record of 3:15:37 and an unofficial record of 3:22:55! Petersen agreed to explain the contest's intricate rules to neophytes as he prepared to compete in this year's contest.

The competition and exhibition are arranged by the Nordisk Tobakskollegium's chairman, Leif Slot, and sponsored by the Stanwell Pipe Company, the Orlik Tobacco Company and other companies as well.

Stanwell has exclusively provided the contest pipes since 1979. The pipes are always black sandblasted versions of classic shapes such as billiards, bulldogs and pots. Bent models are never used in the Danish competitions. Tom Eltang designed this year's pipe. He has designed approximately 40 models for Stanwell and is probably the

pipemaker whose designs they use most. Eltang's design, a Dublin, was declared Pipe of the Year and has been added to the Stanwell catalog. This Dublin is small but well proportioned and very light (weight: 32 gr; length: 122 mm; chamber depth: 38 mm; chamber diameter: 18 mm).

The Orlik Tobacco Company (Peter Stokkebye International) is the largest producer of tobacco in Denmark and the world's largest exporter of pipe tobacco, and provides the tobacco used for the competition. The tobacco smoked at every contest since 1980 has been Sweet Dublin—a modern mixture containing a blend of matured Virginias and Black Cavendish that is unavailable outside of Denmark. Sweet Dublin's top casing of Tullamore Dew Irish Whiskey gives this medium-strength tobacco its distinct flavor. The contest tobacco is packed in small sealed envelopes that hold exactly 3 grams. Each bag is then placed in a room with controlled humidity and temperature.

For the competition, each participant is given a pipe, two wooden matches (5.5 cm long), a wooden tamper (10 cm long and 15 mm in diameter) and 3 grams of tobacco. Before the start, each competitor has the right to have his pipe changed for another if he isn't satisfied, but this doesn't happen very often. Going home with a new pipe is one of the attractions of the Danish National Championship.

If everyone is satisfied with his briar, five minutes are given to pack the pipe. According to Petersen, "It doesn't take me five minutes to pack my pipe. What I use the time for is to roll the tobacco through my fingers to make sure that every single sherd and particle is loosened. When I'm satisfied that I can't separate the tobacco anymore I lightly pack the pipe in stages." Once he becomes satisfied that he has sufficiently loosened the tobacco, Petersen pours it into his pipe from the palm of his hand, repeating the process until the pipe was filled.

After five minutes have expired, everyone is given one minute to light his pipe using the allotted two wooden matches. Petersen explains his technique: "I make sure to use both matches. The first one is used to char the surface. The second match is used to actually light the tobacco. The trick here is to light just enough tobacco to keep it smoldering. This isn't pipe smoking. I suck air in but blow it out again through the pipe, the whole time using the tamper to control the draw."

Proper use of the tamper is probably the most important part. Some smokers drop the tamper into the empty pipe and mark the depth of the bowl with their fingernail. This helps them judge how much tobacco remains. Petersen openly discusses the tamper's importance in the contest. "There are no secrets. The tamper is 15 mm in diameter and flat at both ends. If you can use it right, you will keep the tobacco lit only on the top and over the whole surface. What you don't want is for the burning tobacco to go down the center and form a top layer of ash. Your pipe will go out if that happens. Spinning the tamper between your thumb and fingers some-

(Top)The Danish National Pipe-Smoking Championships brings together pipe-smoking enthusiasts from all over the world. Prior to the competition, attendees browse to find more additions to their pipe collections. (Bottom) Each contestant is given a Stanwell pipe, two matches, a wooden tamper and 3 grams of Sweet Dublin tobacco. After the competition, everyone keeps their contest pipe as a souvenir.

how prevents this from happening. But it takes a lot of concentration."

As this year's competition neared completion, the last 15 smokers checked their pipes to make sure they were smoking tobacco and not the wood in their pipes. The rules allow you to separate the bowl and mouthpiece, or to spit into the pipe, but blowing into the bowl and using pipe cleaners are not allowed.

After placing fourth in this year's competition, the 47-year-old Petersen explained why the 46-paragraph international rules are so detailed. "Over the years, some competitors have tried to cheat. They added extra tobacco, put glycerin in their pipes or tried wetting the tobacco with water. Using these methods, some achieved times of over four hours, but these aren't recognized as official."

The Danish National Pipe-Smoking Championship not only crowns a winner but also provides a place for the camaraderie and friendship of pipe smokers throughout Denmark. Prizes are given for both the best time and for the worst. This year, Gert Brantigan won the traditional 5,000 matches for his last-place finishing time of 54 seconds. The winner, Bent Buchtrup (Sydsjaellands Pibelaug), kept his pipe lit for 2:09:30. He received a number of prizes, including pipes, tobacco, whiskey and pipe-smoking accessories.

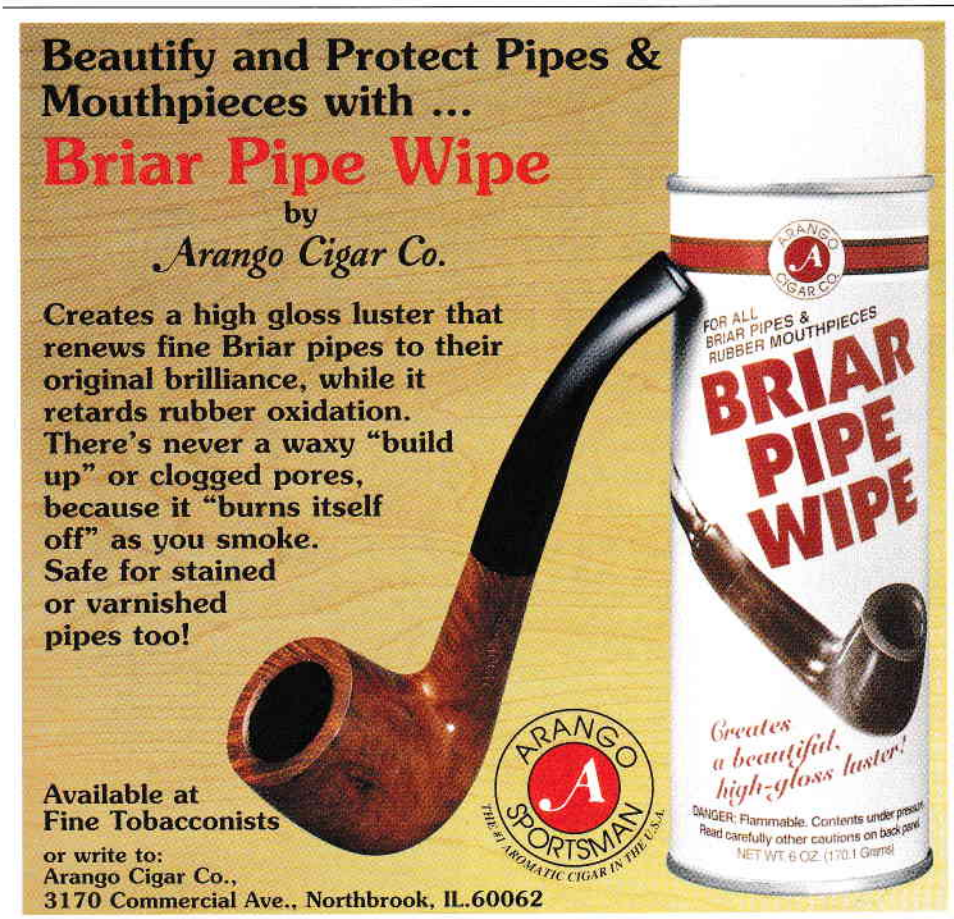
Clubs and individuals of all nationalities are welcome to participate. Registration goes on until 15 minutes before the competition's start. Teams consist of three to five smokers, with only the three best times counted. *P&T*

For more information and registration, contact:
Bjarne Rasmussen
Hellerupvej 71
2900 Hellerup
Denmark
(telephone: 39627363)
(e-mail: www.n-t.dk)

"'What happened?' An unexpected speed bump, that's what happened!"

Competitors and their times:

Year	Name	Time (h:m:s)
1979	Vagn Lopdrup	1:07:01
1980	Vagn Lopdrup	1:04:02
1981	Jakob Groth	1:36:57
1982	Jakob Groth	1:32:55
1983	Jakob Groth	1:41:23
1984	Tommy Dahl	1:51:07
1985	Hans Henrik Zanoni	1:51:09
1986	Palmer Hansen	2:07:48
1987	Peer Rasmussen	1:55:17
1988	Peter Hansen	2:01:28
1989	Palmer Hansen	2:18:00
1990	Hugo Dam	2:15:59
1991	Peter Hansen	2:20:32
1992	Jesper Bo Petersen	2:32:28
1993	Preben Moller	2:35:10
1994	Bo Jensen	2:22:00
1995	Jesper Bo Petersen	2:35:05
1996	Carlo Waaentz	2:08:41
1997	Jesper Bo Petersen	3:15:37
1998	Jesper Bo Petersen	2:42:16
1999	Jan Laerkeborg	2:33:57
2000	Sussi Jensen (woman)	2:10:45
2001	Bent Buchtrup	2:09:30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CLUBS AND EVENTS

The After Hours Pipe Club
Meetings are the first Monday of every month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kan. If you need more information, call the staff at Churchill's, 785.273.0102; e-mail *afterhourspc@hotmail.com*; or visit *www.homestead.com/afterhourspc*.

Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe-Smoking Contest in Durand, Mich. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Atlanta Pipe Club
The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Company, 2179 Briarcliff Road, Atlanta, Ga., on the corner of Briarcliff and LaVista Rd. Call Joyce White at 404.329.0088 for additional information about the club or for directions.

Briars Club
Meetings are held on the second Thursday of each month at 6:30 p.m. at the Ridgewood Tobacco shop on Chestnut Street in Ridgewood, N.J. For additional information, contact Howard at 201.767.4961 or *briarsclub2001@yahoo.com*.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Fla., area. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
The Broad River Smoker's Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, N.C. For information, contact Chris Tallent at 704.487.7868; e-mail *brsc@wncnet.com*; or see the club's Web site at *www.wncnet.com/smokeit*.

Burlington Pipe Club
Meetings are held on the first Thursday of every month at the Dickens Pub, Elizabeth Street, Burlington, Ontario. For more information, contact Roberto Kiernan at 905.387.1435.

Calumet Pipe Club
Meetings are on the first Thursday of every month at Finnegan's Irish Pub, 3310 Memorial Parkway in Huntsville, Ala. For additional information, e-mail L. Fred Scarborough, *scarborough@ca.m.ber.com*.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Va., this long-established club meets on the third Wednesday of every other month, approximately every six weeks, and frequently hosts guest speakers at its meetings. For more information, contact Randy Evans, (*wraevans@aol.com*), David Silver (888.834.7140), or visit the Web site, *http://Caps_pipe.tripod.com*.

Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at the Tobacco Merchant in Jacobsen's Plaza in Longwood, Fla., from 6 to 9 p.m. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Okla. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com*.

Chesapeake Pipe Club
Informal meetings are held the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at 7 p.m. at Cuvée Notredame, 17th and Green Streets, Philadelphia, Pa. For further information, call Bob Page at 215.567.2972.

Chicagoland International Pipe and Tobacciana Show
The Chicagoland International Pipe and Tobacciana Show will be held April 19-21, 2002, at the Pheasant Run Resort located at 4051 East Main Street, St. Charles, IL 60174. Reservation telephone numbers: 800.999.3319 or 630.584.6300. Mention the Chicagoland International Pipe and Tobacciana Show to receive the special rate. The resort features fun for the whole family, including golf, dinner theater and comedy club. Check out its Web site, *Pheasantrun.com*, for more details.

Circulo de la Pipa Mexico D.F.
This Mexico City pipe smokers' club meets on the first Friday of each month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco. For additional information, contact Gustavo Chavezcamacho at *pipaclubdf@listbot.com*, or visit the club Web site at *circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

Conclave of Richmond Pipe Smokers
CORPS announces its 17th Annual Pipe Smokers' Exposition and Celebration in Richmond, Va., Oct. 12-14, 2001. For reservations, contact the Holiday Inn Select, Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, VA, 23234; phone: 804.379.3800. Be sure to mention CORPS or "pipe smokers" for special room rates. For more information about the show, call the CORPS hotline: 804.342.0761; e-mail: *conclave@corpipesmokers.org*; visit our Web site: *www.corpipesmoker.org* or write us: CORPS, P.O. Box 34023, Richmond, VA 23234.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

The 53rd International Association of Pipe Smokers Clubs (IAPSC)
The World Pipe-Smoking Contest and Show will be hosted by the Mt. Town Society of Kapnismologists in Mt. Pleasant, Mich., at the Riverwood Resort on Oct. 12-13, 2001. Food, music, bowling, golfing and lots of fun. Contact the smokers club for more information: 517.775.8536.

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, Calif. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street Units A-4 and A-5, Pearl City, HI 96782. For further information, contact Dale James Neff at 808.484.5757 or fax 808.484.5755.

Great Northern Pipe Club
Serving the Minneapolis/St. Paul area and surrounding communities, this club meets informally on the third Sunday of each month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minn. For additional information, contact Jon Werner at *gnpipeclub@aol.com* or Tony Espeseth at 800.353.7378.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.2495 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com*.

Kansas City Pipe and Tobacco Show
The show is Saturday, Nov. 3, and Sunday, Nov. 4, 2001, at the Holiday Inn KCI, 11832 Plaza Circle, Kansas City, MO 64152. For room reservations, call 816.464.2345. For additional show information, contact Michael Sull, 5830 Nall, Mission, KS 66202; telephone 913.362.7864 or e-mail *michael@spencerian.com*.

Knoxville Area Pipe Smokers (KAPS)
Meetings are held on the third Tuesday of each month at 6:30 p.m. The club has hosted speakers from the pipe and tobacco industry, pipe-smoking contests and swap meets. Because the meeting locations vary, contact the club's Web site:

www.knoxareapipesmokers.org, or Randy Pedigo at 865.637.7565, *rpedigo@usit.net*.

Memphis Area Pipe Smokers (MAPS)
Meetings are held on the third Tuesday of every month at 7 p.m. in the cigar lounge at the Marriot Hotel, 2625 Thousand Oaks Blvd. (near I-240 and Perkins Rd.). For additional information, e-mail Bob at *info@pipeclub.org*, or visit the club's Web page at *www.pipeclub.org*. Plans will soon be announced for the MAPS inaugural pipe show coming May 4, 2002.

Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640-A W. Capitol Drive, Brookfield, Wis. For information, contact Joe Harb at Jack's, 262.783.7473, or visit the Web site at *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. For additional information, contact Kat Gartner at 517.775.8536, or e-mail *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tenn., at 6:30 p.m.

Nashville Pipe Show
The fourth annual Nashville Pipe Show is scheduled for Saturday, Sept. 22, 2001, from 9 a.m. to 6 p.m. at the Radisson Hotel at Opryland (Atrium), 2401 Music Valley Drive, Nashville, TN 37214. Call the hotel at 615.889.0800. Be sure to mention the show for special rates. Take this opportunity to meet some of the best pipemakers in the world and talk to other pipe enthusiasts. For additional show information, call 888.292.9576.

New York Pipe Show/Club
The New York Pipe Club announces its sixth annual International Pipe Swap. The event will begin with a welcoming reception at 7 p.m. on Aug. 31, 2001. The pipe swap will run from 10 a.m. to 7 p.m. on Saturday, Sept. 1, 2001. The International Pipe Swap will meet at the Ramada Hotel, Newark International Airport, telephone 800.223.8285 or 973.824.4000. Mention the pipe show for a room discount when you make reservations. For additional information, contact Richard Esserman, 238 Aycrigg Avenue, Unit D, Passaic, NJ 07055; telephone 212.455.9869. The New York Pipe Club meets on the first Tuesday of the month, generally at Runyon's, on Second Avenue near 49th Street, at 6 p.m. Anyone wishing up-to-date meeting information may phone Sailorman Jack at 212.288.3832 on the day of a meeting.

North American Society of Pipe Collectors
NASPC will be hosting its 2001 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 25, 2001, at Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201; telephone 614.294.4848. For more information, contact Bill Unger at P.O. Box 9642, Columbus, OH 43209-9642; phone 614.252.2904; or visit the club's Web site at *www.naspc.org*.

North Oakland Tobacco and Pipe Club (NOTPC)
This Detroit area club meets at 7 p.m. on the second Wednesday of each month and occasionally on weekends as well. Meeting locations vary in the Metro Detroit area. For information about upcoming meetings, contact Terry McGinty at 248.471.0195 or Michael Lindner at 248.844.8209, or e-mail *mlindner@pobox.com*.

Northern California Pipe Show
The third semi-annual Northern California Pipe Show will occur on Saturday, Nov. 10, from 11 a.m. to 6 p.m. in the training room of the Clarklift Team power forklift dealership at 8111 Fruitridge Road, Sacramento. Sponsored by the Sacramento Pipe Collectors' Assembly and the Fresno and Peninsula Pipe Clubs, this event will be free and open to the public. For more information, contact Gary Malmberg 916.442.6027, *gmalmberg@earthlink.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Ark. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; call 870.856.4100 or 870.856.4433; e-mail *dalexander@arkansastobaccoplus.com* or visit *www.arkansastobaccoplus.com*.

Pipe Club de France
For additional information, contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars; e-mail: *alainletulier@compuserve.com*.

Pipe Club of Taiwan
For additional information, contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; e-mail *hanworld@ms29.hinet.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, 1325 O Street #1, Calif.. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Seattle Pipe Club
This club meets on the second Wednesday of each month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit I-90, Pickering Place, 1810-12th Ave. NW, #C2. For additional information, visit the Seattle Pipe Club's site on Yahoo, or contact Ron Butler at *crenterprise@unidial.com*, 253.927.3672; Matt Guss at *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833.

Sherlock Holmes Pipe Club of Boston
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Mass. For further information, contact Mark Maxfield: *barley_shpc@yahoo.com*, or Don Powers, 781.449.0380.

St. Louis Pipe Club
Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Mo., and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Mo. For further information on the club or on the Gateway Area Pipe Show held each February, contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
The South Florida Briar Brotherhood meets the third Thursday of each month at the London Pub Too in Margate, Florida. The club sponsors an annual 60-table pipe show, The Southern Pipe Expo, each January. For more information on the club or show, contact Grant Porter, 954.741.8595 or see the club's Web site at *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Toronto Pipe Club
Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Contact Douglas Cope for the current meeting location or information at *dougc00@home.com* or 905.791.1440.

Tri-State Pipe and Tobacco Club/Show
The TSPTC is a Fort Wayne, Ind.-based club that holds monthly meetings. TSPTC also announces its third annual Pipe Show at Don Hall's Guesthouse in Fort Wayne, Ind. on Feb. 9, 2002. Check out the Web site: *www.tsptc.org* or contact Larry A. Rathburn 219.672.8802, *rathpipe@aol.com* for more information concerning the TSPTC or the pipe show.

Waco Pipe Club
This club meets on the last Tuesday of each month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. For additional information, contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
The Washington Area Pipe Smokers meet on the third Wednesday of each month at 7 p.m. at the Smoke Shop, 940 W. Chestnut Street, Washington, Pa. For additional information, contact Paula J. Fenelon at the Smoke Shop, 724.228.3266.

To add your club listing, please send your information, including club name, meeting place and time and contact information, to Clubs and Events, *Pipes and tobaccos* magazine, 3000 Highwoods Blvd., Suite 300, Raleigh, NC 27604-1029; or e-mail *chuck@pt-magazine.com*.

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